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#77 SUMMER 2003

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BRUCE SPRINGSTEEN & JON BON JOVI

4/29/03, Red Bank, NJ
Debra L. Rothenberg Photo

Inset: Bruce Springsteen
Frank Stefanko Photo

OFF THE WALL

BRUCE SPRINGSTEEN

c. 1982, Haddonfield, NJ
Frank Stefanko, Photo

LETTERS

WHISTLIN' DIXIE

Dear Editor:

I want to add my voice in full support of Bruce's defense of the Dixie Chicks and free speech. This has been a gut wrenching time for artists. My god, to apologize for having an opinion?!

Great job, Bruce. *New York Times*, Fox, and CNN be damned: there are millions of Americans who still don't think what's happening is right, and who believe we have the right to speak out.

Great job, Bruce, and you too, *Backstreets*, for passing the news along.

Mark White
Seattle, WA

Dear Editor:

As much as I love Bruce's music and live performances, I disagree with his assessment of [the Dixie Chicks] situation. He is absolutely right about free speech, but it's also my right to disagree with a highly compensated entertainer who uses that position to voice opinions about the president, whom they don't know personally, in a foreign country, while our soldiers are risking their lives for our right to free speech even if they disagree with the reasons.

If a lot of people who buy the CDs and concert tickets call a radio station to boycott any artist for whatever reason, which is their right as well, and I own the radio station which sells advertising to make a living and competes with other radio stations, it's also my right not to play certain music if my customers, the listening public and advertisers, don't want to hear it or pay for it, which is also a unique American idea.

So yes, everyone has a right to speak their opinions in this great country, but one has to be able to accept the flak or praise created by their free speech.

Mark Pendergrast
via e-mail

Dear Editor:

I am English, but I have been watching the U.S. news in regards to the Dixie Chicks and the backlash after an unfortunate outburst. I saw scenes that reminded me of book burning when Hitler came to power, that reminded me of Islamic zeal when Iran changed its government—in the U.S.! Is this the land of freedom I have come to admire—the land of free speech and personal freedom? It appears not—or is the media biased?

Jim Walker
via e-mail

Dear Editor:

As a longtime Bruce fan and a true believer in his sound, basic, personal values, I am very gratified that he voiced support for the Dixie Chicks. After the Tim Robbins/Susan Sarandon controversy, I believe more than ever that we all need to speak up now or lose our rights to speak up. McCarthyism has to be stopped in its tracks.

Jill Martinez
Irving, TX

BEST NOT GOOD ENOUGH

Dear Editor:

I'm puzzled as to why there hasn't been too much outrage over the sale of tickets for the 2003 Giants Stadium shows. The initial onsale was clearly designed to create the illusion that these would be difficult tickets to obtain. Tickets in the 300 level in the far end of the stadium were sold as the "best available" tickets very early in the onsale. The first three shows were listed as "sold out" when the next two shows were put on sale. As shows were added, the previously sold shows were listed as "sold out." This simply amounts to deceiving the consumer, since much better seat locations would eventually become available in large quantities for all ten shows.

This is not a situation where a small amount of good seats were later released. Thousands of choice seats were held back, apparently in order to sell the worst seats in a building that has very few good ones. And there wasn't a true "sold out" show in the ten.

Obviously, many fans bought lousy seats for these shows, fearing that it would be difficult to get any tickets at all. They then bought the good seats weeks later when they mysteriously became available. Unable to sell their original "best available" tickets, these fans encountered something they thought they'd never see: Bruce Springsteen tickets for a show in New Jersey that they couldn't even give away. Adding insult to injury, the Springsteen organization proudly releases to the press facts and figures trumpeting this amazing achievement in ticket sales.

The truth is that they have finally acknowledged their repeat customers and most loyal fans. They did this in a positive, consumer-friendly way by using less restrictive ticket limits on the last tour. This time around, in my view, they're abusing this very loyal fan base.

I'm sure there will be plenty of people seeing Bruce Springsteen at Giants Stadium for free this

The Backstreets Boss Hotline, our now-antiquated phone message service, finally reflected changing times and gave up the ghost in late 2002. We started the Hotline in the pre-internet '80s to pass along the news between issues. But with Backstreets.com having become the method of choice for the vast majority of our readers, calls to the Boss Hotline machine eventually went from a steady stream to an intermittent drip. After much debate, we finally, literally, pulled the plug. We'll let subscriber Ken Baum give the eulogy.

THE LONG GOODBYE

Dear Editor:

This is a letter to say so long to an aging, old friend. A friend who has kept myself and countless others abreast of the latest Bruce happenings, but lately has been forced into retirement by modern technology. Of course I am referring to the *Backstreets* Boss Hotline.

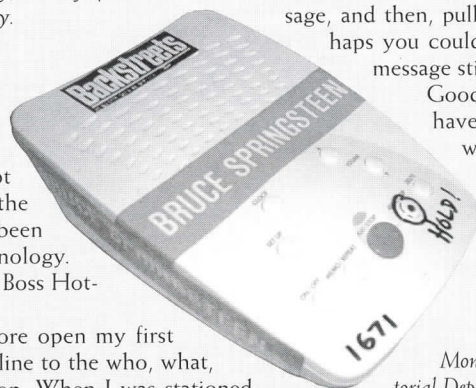
Since the summer of 1987, when I tore open my first copy of *Backstreets*, you have been my lifeline to the who, what, where, and when of what's been going on. When I was stationed overseas in the Air Force, I would pay my \$3 a minute once every other week to keep in touch with the real world. You told me of the new album, *Tunnel of Love*, and gave me the song list. You informed me of the *Tunnel* Tour and provided me the information to go on a 2,100 mile road trip in four days to see two shows. I have been to six more since then. You let us know where Erik Flannigan was

staying in Nowhere, USA, when the van broke down in '88 so we could call him just to say hello. You saved me from traveling to canceled shows (Austin, TX excluded), and thanks to you, I have had the privilege of meeting Bruce twice.

As I write this, you still echo with a message from November 8, 2002. It would be nice if you could be honored with a farewell message, and then, pull the plug and go into *Backstreets* history. Perhaps you could be honored as a contest prize, with the last message still inside.

Goodbye old friend. Although some of us still don't have daily internet access to get to the *Backstreets* web page, alas we are the few. Perhaps the editors of this magazine will take heed and publish your photo, so for once, we could have a 'face' to put on the "great communicator." Until then, No Surrender!

Ken Baum
Leavenworth, KS



Monday, July 13, 2003: You've reached the *Backstreets* Editorial Department, and this is your editorial update. The machine is yours, Ken. Your letter prompted us to give our poor dejected hotline some closure with a farewell message, and after taking a photo for posterity, we've got it boxed up to ship to you. This is probably the tenth or eleventh Hotline machine we've gone through (all those calls take their toll, especially back when we were using microcassettes) and the others have already gone on to their great rewards. We hope you'll give this last one a good home. May it rave on and on and on.

summer. But that won't be the result of Bruce Springsteen's generosity. It will be the result of a seeming conspiracy by the Springsteen organization and Ticketmaster to sell more tickets than the public demands for ten shows at a football stadium. Bruce Springsteen's organization has imposed rules and restrictions for years that are extremely unusual and not the creation of Ticketmaster. In the past, Bruce has made an effort to prevent ticket scalpers from profiting on his concerts. So maybe this is the final result of those efforts. He has made his own tickets virtually worthless on the secondary market by simply flooding the market with tickets that no one wants.

It would seem to be a very serious breach of ethics and a violation of consumer protection statutes when tickets are sold as "best available" when it is quite obvious that they are not.

Jim Lavin
via e-mail

MASS APPEAL

Dear Editor:

When I learned about *Backstreets* Magazine, it was just in time for the issue featuring the Somerville benefits, so I subscribed in a heartbeat. When it arrived, I learned it was for Somerville, *Massachusetts*?! Not Somerville, New Jersey, my hometown? Bruce's home state? Ah, what the heck—it was a great article; very in-depth, and I appreciated the heck out of it. As a songwriter myself, I've never understood writers who don't want to say anything about their writings. Nice to see Bruce talking about his.

Roger Wilcox Cloud
via e-mail

GOOD COVER GONE BAD

Dear Editor:

First, the good news: the article by Caryn Rose about the Somerville concerts is just superb. I couldn't stop reading once I started. Almost like being there.

Secondly, could you possibly have chosen a worse picture of Bruce Springsteen to put on cover? I doubt it. I see credit is given to Kevin Mazur. Knowing all the great Springsteen shots

he has had published over the years, I am just shocked that one this terrible would show up on your cover.

The fact is Bruce looks *much* better than this. We have all seen him in person recently, plus all the photos out there almost daily, several from the exact same Grammy evening.... This is just an awful photo and should have been discarded immediately. So how does it happen that his own *fan* magazine would choose to put this awful photo on your cover? Can't imagine. Love your magazine anyway, but please choose better pix in future!

Susan Foss
St. Louis, MO

Quite a few complaints from women on this one. We all thought it was a great shot, but perhaps should have consulted wives and girlfriends! —C.P.

BARST OF LUCK!

Dear Editor:

I'm proud to announce that I've accepted a position with Ticketmaster making up words for the word verification box.

I've noticed lately that some of the words are misspelled. Maybe they have been all along and I'm just now noticing. I guess in their eternal quest for making it as frustrating as possible for customers (under the guise of keeping the scalpers away), they came up with the swell idea to throw us off by misspelling words. In an effort to prevent me from rushing to type in "examine," they threw me for a loop by putting "examen" in the box. They are so cute.

Today I got this: "INULOID." I'm relatively certain this is not a word (but you writers and editors have a better vocabulary than *moi*). Again, maybe they've always done this. But when this nifty little box first appeared, I was verifying words like "rain" and "fence." My brain was not having to process fiction.

INULOID?

I've decided it would be a vaxotic and beesfuntant job to work for Ticketmaster making up words. They hired me on the spot when I called.

I hope you have a grucche day!

Marietta Phillips
via e-mail

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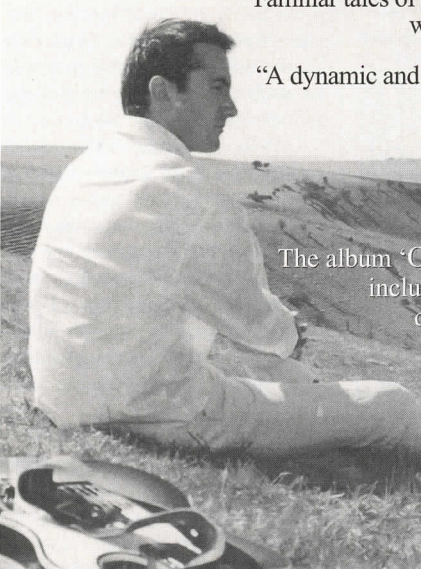
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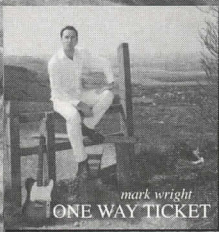
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"A Raw Deal"

Exile on Maines Street

By Jonathan B. Pont

I guess I expected something else from Bruce Springsteen's official web site. Imagine the possibilities: an announcement of limited edition live recordings, or even unreleased songs set to stream for a few precious days before returning to the vault. I'd like to think those are still possibilities.

What did appear in late April was something far more valuable: an unequivocal statement from Springsteen about his firm belief in the right to free speech. Like his best songs, its plainness carried weight: "conformity of thought" and "intimidate and punish" were the words that conveyed something far more important than unreleased music.

Springsteen was responding to an incident involving the Dixie Chicks' Natalie Maines, whose ill-advised and widely reported comments about George W. Bush during a London concert raised the ire of the more-patriotic-than-you set. But don't cry for the Dixie Chicks: their album *Home* currently sits at number six on the *Billboard* country chart, and their summer arena tour rests in the *Pollstar* top 20.

But what of the facts of this so-called backlash? Consider radio consultant Jaye Albright, who threw cold water on reports of widespread rebellion, telling *Rolling Stone* that the tactics to show Maines up were "underwhelming, almost laughable." The impression one got from the news was that an old-fashioned record burning was in full swing in Dixie. It was this atmosphere in which Springsteen chose to speak.

The Dixie Chicks episode came at a time when feeling like a normal citizen poses a greater challenge than at any other time I recall: in less than two years, this nation has endured terrorism and two wars, with troubling questions about whether the campaign in Iraq was as successful as we've been led to believe. While our economy took tentative steps toward growth, unemployment

THE DIXIE CHICKS HAVE taken a big hit lately for exercising their basic right to express themselves. To me, they're terrific American artists expressing American values by using their American right to free speech. For them to be banished wholesale from radio stations, and even entire radio networks, for speaking out is un-American.

The pressure coming from the government and big business to enforce conformity of thought concerning the war and politics goes against everything that this country is about—namely freedom. Right now, we are supposedly fighting to create freedom in Iraq, at the same time that some are trying to intimidate and punish people for using that same freedom here at home.

I don't know what happens next, but I do want to add my voice to those who think that the Dixie Chicks are getting a raw deal, and an un-American one to boot. I send them my support.

—Bruce Springsteen / April 22, 2003

Originally published on www.brucespringsteen.net

reached its highest point in nine years. While states slash budgets, institutions from the *New York Times* to Sammy Sosa to Martha Stewart get lost in clouds of suspicion of wrongdoing. Hard times, baby, well, they come to us all, the lyric goes.

Fiscal woes and malfeasance are old hat. I'm more concerned about the slower creep toward a society where reaction fueled by media saturation carries the day, no matter how inconsequential its topic may be. True, the media often focus on trivial matters, but the Natalie Maines episode showed that in 2003, it's possible for mob virulence to trump jester silliness twenty-four seven.

Let's be real: Maines' comments would have been foolish had her sole concern been sales of all things Chicks. But she soon apologized to the President for her "disrespectful" remarks, and explained, "as a mother, I just want to see every possible alternative exhausted before children and American soldiers' lives are lost."

So what does any of this have to do with Bruce Springsteen? For starters, Springsteen's music and the subjects he writes about usually appeal to people's better instincts and invite contemplation. It's heartening to look back on another instance in which he acted in favor of free speech: in 1990, he loaned "Born in the U.S.A." to 2 Live Crew, who reworked it as "Banned in the

U.S.A." The Crew, of course, had neither mainstream appeal nor much place on the corporate radio wave. The Maines incident got more notice, and the reaction, whether real or magnified by mass media, seemed to transcend freedom and personal choice. That "go along, get along" mentality, an America informed by myopic reporting, and rushes to judgment seem not only unpalatable, but also out of place in the America Springsteen's songs evoke.

Five years ago, Springsteen granted an unusual interview with Will Percy in *DoubleTake* magazine. One thing that struck me was Springsteen's discussion of popular culture as presumably offering a series of choices, but that "when you have sixteen cinemas, and fourteen of them are playing almost exactly the same picture, you feel that something is going wrong here." "There's an illusion of choice that's out there," he continued, "but it's an illusion, it's not real choice."

Five years later, one might conclude that Springsteen's web message warns of today's media serving as a vehicle for retribution against those who say unpopular things, sanctioned by less choice in the guise of more, and unquestioned by a popular majority. To wit: though the impact of the Chicks boycott was almost certainly less than the coverage implied, I don't recall hearing much from anyone other than

Bruce Springsteen about whether America is a better place because of it.

What surprised me was that anyone took political cues from the Dixie Chicks. What's worse is that the Maines incident hardly qualifies as an instance of an important political thought getting tamped down by an angry mob. Imagine, however, if it had been. Would conspiracy theorists be off the mark if they compared it to a trial run? Even if they were, is the country moving closer to a place where such stifling will not only be permissible, but also commonplace?

Perhaps not. After all, there has been no talk of boycotting Radiohead's *Hail to the Thief* (though I would love to see the reactionaries behind the Chicks escapade try to throw their arms around that one). And I can't name a single pro-war celebrity from the news channels this past spring. I remember Sean Penn protesting by going to Baghdad, and Janeane Garofalo professing a willingness to eat her hat or some such if she was on the losing end of the WMD question. And dissent is never possible without Tim Robbins and Susan Sarandon weighing in.

All these people got ridiculed, so I was pleased when Springsteen stood up and his comments made heavy rotation on the day's news, more so when no major figure went to bat against his words or his character. Amused on the second count, actually, because I expected someone may well try.

To me, consistency of character counts. Springsteen has a rich history of standing up for issues or people outside the mainstream, or more importantly, those whose inclusion broadens (or upsets, depending on one's point of view) the notion of how an inclusive America conducts itself. On stage in Lincoln, Nebraska, in 1984, Springsteen reflected on the adage "the safeguard to democracy is an educated citizen." It may wax as simple now as it did 20 years ago, but it never felt closer to the truth. ➤

The Pony Keeps Riding

Sell It and They Will Come?

By Gary Wien

Depending on who you talk to, the Stone Pony has either once again placed its future in doubt or has finally secured the club's survival. Four years after purchasing the Stone Pony and bringing it back to prominence, Domenic Santana has sold the club to Asbury Partners for an undisclosed amount.

Asbury Partners is the company overseeing a \$1.2 billion redevelopment of Asbury Park, NJ's waterfront area. The Stone Pony resides on a very valuable piece of oceanfront property that many believe will ultimately be razed to build condominiums, most likely relocating the Pony to a new spot on the boardwalk; however, Asbury Partners has stated that the club will remain right where it is.

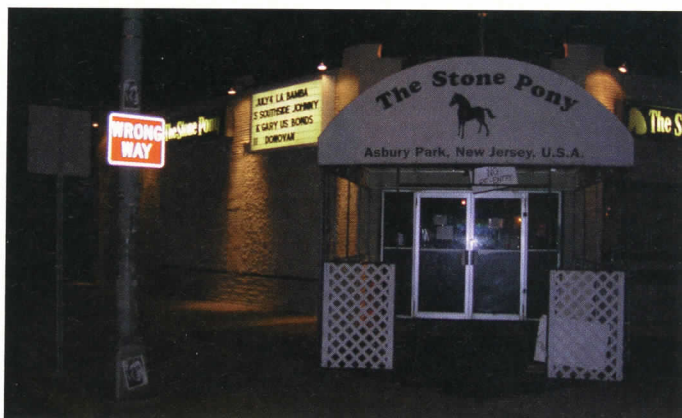
"During the last several weeks, I've talked to Larry Fishman (CEO of Asbury Partners) several times and he assures me that they have no plans to move or demolish the Stone Pony," said Kate Mellina, an Asbury Park Council-

woman. "I'm certainly willing to give the Fishmans the benefit of the doubt on this one—partly because I do know the 'back story,' and partly because they know it would be absolute suicide to claim one thing and then do another when it comes to an international icon like the Pony."

Although he will no longer own the club, Santana will remain in charge. His goal is to make the Stone Pony brand bigger than ever. "I will always be the jockey on the horse," said Santana. "This will allow me to pursue broader markets with the name brand."

Don Stine, from the organization Save The Pony, is pleased that Santana will remain in charge of the club but is still worried about its future. "There's no doubt the Stone Pony will still have a number of years ahead, but something more needs to be done to prevent the wrecking ball from heading there in the future," said Stine.

If the Stone Pony is moved, a large part of its history will be lost. Stine proposes setting up a



Just after news of the sale, the Pony gears up for the July 4th weekend.

two-block entertainment zone to be created from the Stone Pony south to the Casino. Either no residential or limited residential development would take place in the area. "Residential development and entertainment venues only create conflict when mixed together," said Stine.

"I hope that the new owners never move the venue, as that will be the end of the Pony for me," said singer-songwriter Joe D'Urso. "There is something about that building sitting there

on that corner, and all of the great live shows that have taken place there for almost 30 years. You move the building, and you lose all those memories forever."

John D'Esposito, one of the people involved with Stone Pony Entertainment, which takes care of booking the acts, is very optimistic about the new ownership. "My spirits are higher than they've ever been," he said. "I know there's going to be a commitment to keeping the Pony. It's a great thing."

Rising Tour Heads for Home

After making the rounds in Australia, Canada, and Europe, the Rising tour comes back to the U.S.A. for a summertime victory lap, giving fans a chance to see Springsteen and the E Street Band under starry skies once again. Concentrating solely on football and baseball venues, these are Springsteen's first U.S. stadium shows in 15 years (the last being 9/23/88—his 39th birthday—at the Oakland Coliseum as part of Amnesty's "Human Rights Now" tour). At press time, 27 shows have

been scheduled. West Coast fans are finally able to exhale, with long-awaited shows announced for Pac Bell Park and Dodger Stadium (previously, Denver was the only scheduled stop west of the Mississippi).

With the late addition of these California shows, a total of seven baseball stadiums are hosting the E Street nation this summer, with Boston's historic Fenway Park getting the first two rock concerts of its storied tenure, Sept. 6 and 7.

This leg is being billed as the Summer 2003 tour, but don't expect any huge departures from the typical Rising format. Jersey might get "Rosalita" and the ballparks might get "Glory Days," but we'd bet that everyone's going to get a healthy dose of what has been the show's basic format since August 2002. (Prove us wrong, Bruce!)



If you are not a current ticket-holder, pay attention: Ticketmaster has been releasing very good tickets in the weeks and days leading up to the shows. As always, if you are looking for tickets, it's a good idea to keep checking with the ticket seller to see what might become available as showtime approaches. For all the bashing that stadium shows take, one very positive feature is that virtually anyone who wants to catch Springsteen in concert this summer will have the opportunity to get a ticket.

At press time, the itinerary still would seem to have room to grow, and speculation continues: particularly persistent is the rumor of a New York-area tour finale. If there's one thing we know for sure, it's that the details can change in the wink of a young girl's eye.

For more details and any changes or additions to the tour itinerary, visit www.backstreets.com/tour.html

SUMMER 2003

July 15	East Rutherford, NJ
July 17	East Rutherford, NJ
July 18	East Rutherford, NJ
July 21	East Rutherford, NJ
July 24	East Rutherford, NJ
July 26	East Rutherford, NJ
July 27	East Rutherford, NJ
August 1	Foxboro, MA
August 2	Foxboro, MA
August 6	Pittsburgh, PA
August 8	Philadelphia, PA
August 9	Philadelphia, PA
August 11	Philadelphia, PA
August 13	Chicago, IL
August 16	San Francisco, CA
August 17	Los Angeles, CA
August 28	East Rutherford, NJ
August 30	East Rutherford, NJ
August 31	East Rutherford, NJ
Sept. 6	Boston, MA
Sept. 7	Boston, MA
Sept. 13	Washington, DC
Sept. 14	Chapel Hill, NC
Sept. 20	Buffalo, NY
Sept. 21	Detroit, MI
Sept. 25	Denver, CO
Sept. 27	Milwaukee, WI

GARY WIEN PHOTO

CAROL JUDE PHOTO

On tour break, Bruce plays Pony twice

Soozie Steps Up

By Stan Goldstein

Soozie Tyrell scanned the Stone Pony crowd as she neared the finish of her show, and a look of pride came across her face.

"It's my first time playing here, and you all have made me feel so welcome. I'm turning into a Jersey Girl, I think!" said Tyrell who celebrated the release of her first CD, *White Lines*, with a show at the Stone Pony in Asbury Park, NJ, on May 2.

Two of the people cheering loudest in the audience were Tyrell's bandmates and close friends, Bruce Springsteen and Patti Scialfa, who watched the entire show and joined her onstage for two songs. It was Springsteen's first appearance at a public show at the Stone Pony (he had played private benefits for his children's school) since jamming with Clarence Clemons on September 1, 2001.

Tyrell was backed by a five-piece band featuring Patty Blee on acoustic guitar, Richard Crooks on drums, Brian Mitchell on keyboards and accordion,

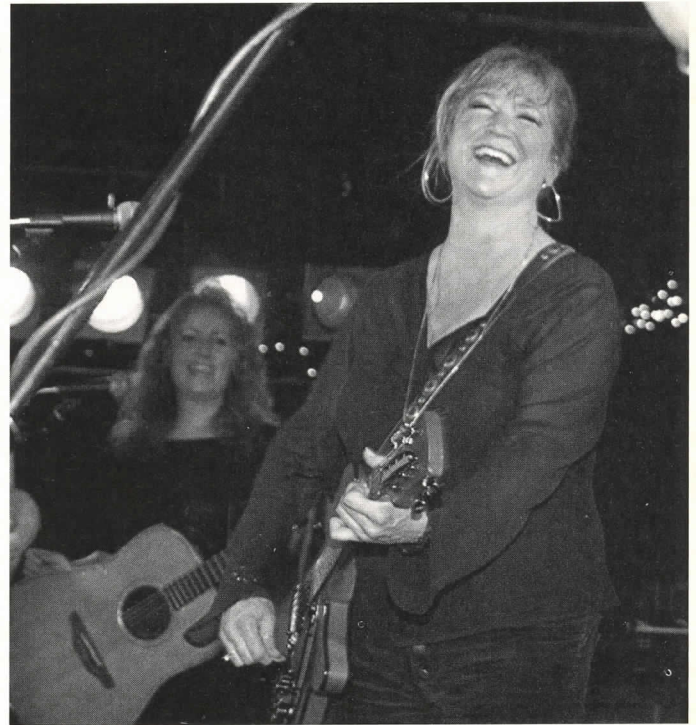
Paul Ossola on bass, and John Putnam on guitar. Tyrell sang lead vocals and played violin, guitar, and keyboards.

She opened the show at 10:20 p.m. with the title track of the new CD. After playing "Have a Little Patience" and "Who Rules Your Life" from *White Lines* and a jazzy New Orleans-style song, Tyrell told the crowd, "I'm going to do another song from my album. This is my personal favorite song on the record. I think it's one of the best songs I've ever written. It's called 'Ste. Genevieve,' and I have two of my dearest, dearest friends here that are going to come up and help me out."

Springsteen and Scialfa were watching the show near the sound and lighting board, directly across from the stage, and as they made their way toward the stage the crowd exploded.

"You must know them," joked Tyrell.

There were a lot of people yelling "Broooce!" and Springsteen, who had on a black leather jacket and the good old Dolphins cap, said "Shuddup!" the



Soozie Tyrell has a laugh at her first Stone Pony show, May 2, 2003.

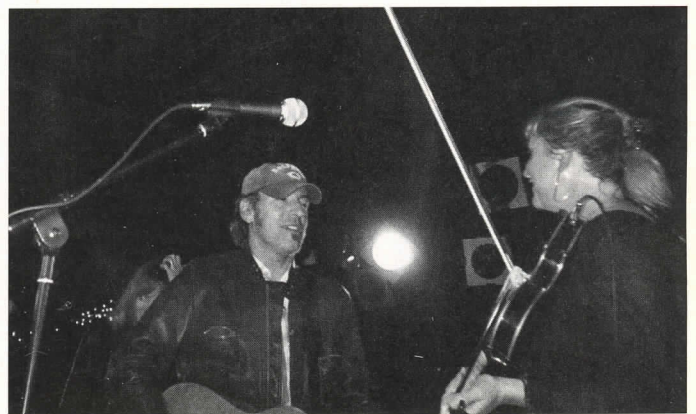
way he does sometimes in his concerts during "Mary's Place."

Springsteen and Scialfa sang background vocals along with Blee on the microphone off to Tyrell's right as Tyrell played keyboards. On the CD version of "Ste. Genevieve," Bruce and Patti sing the background vocals.

As Tyrell was singing, Scialfa and Springsteen were gazing at their friend with a look of pride. When the song ended, Springsteen and Scialfa gave Tyrell a hug, and Tyrell said: "I'm so

blessed with such lovely friends and you guys here too," referring to the fans. Springsteen and Scialfa watched the rest of the main set from off to the left side of the stage.

Tyrell then did a song "by one of my favorite singers," Dusty Springfield's "Son of a Preacher Man," and played "Dark Clouds" and "Wild Ones" from her CD and Lucinda Williams' "Can't Let Go." She closed the set with an upbeat "Out on Bleecker St.," a song she said "I wrote about my



JOHN CAMANAUGH PHOTO

NEIL SWITTSKY PHOTOS



years in New York City and my early years of playing on the streets with Patti Scialfa down in the West Village."

When she came up for an encore, Tyrell said, "I would love it if my dear friends would come up again." Springsteen and Scialfa headed to the stage once again, and the crowd got very excited as Springsteen grabbed a guitar.

They played an awesome version of Bobby Womack's "It's All Over Now" (also famously covered by the Rolling Stones). Springsteen took the center microphone, and Scialfa was on backup vocals to his right. Springsteen, who also did this song with Nils Lofgren at the Stone Pony on August 18, 2001, did some guitar jamming as Tyrell played the violin and sang some of the lead vocals.

When it was over, Springsteen and Scialfa gave Tyrell a big hug. As Tyrell left the stage, the crowd yelled, "Soozie! Soozie!" which was a tremendous testament to the great show she put on. Springsteen and Scialfa hung around the Stone Pony for about another half hour, having some drinks at the back bar and mingling with some old friends.

The show ended a full day in Asbury Park for Tyrell. Earlier she met fans at the SulliStudios at Antic Hay Books in downtown Asbury Park, where she signed copies of her new CD and E Street Band tour memorabilia.

In addition to the Stone Pony, Tyrell played the Bottom Line and Cutting Room in New York City in support of *White Lines* during Springsteen and the E Street Band's break before the European leg of the *Rising* tour. *White Lines* was released on April 8 by Treasure Records. 🐾

Sugar, Sugar: The RCDS Benefit

How sweet it is, for an exclusive few

By John Schlicher

Should you ever decide to go and listen outside the Stone Pony when Bruce does one of his invitation-only Rumson Country Day School benefits, here's a bit of simple advice: Don't. It's heartbreaking.

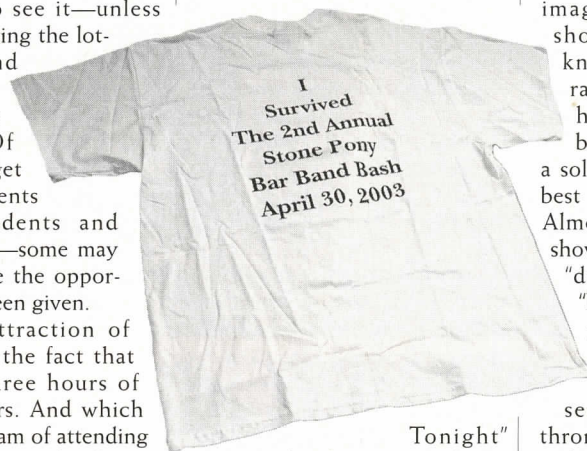
As incredible as you could imagine it being, it's 100 times better. And you'll never have the opportunity to see it—unless you plan on hitting the lottery soon and moving the spouse and kids to Rumson. Of those who *do* get to attend—parents of RCDS students and RCDS teachers—some may not even realize the opportunity they've been given.

The main attraction of these shows is the fact that Bruce plays three hours of nearly all covers. And which fan wouldn't dream of attending a set of covers at the Stone Pony? Well, some roll their eyes when Bruce does a cover, preferring to hear him play only his own songs, but I love them. Springsteen's covers have exposed me to songs from other eras and artists that I may have never truly appreciated otherwise. I also feel it's one of the few times we get such personal insight. These are the songs that mean something to him, much like his songs have meaning to us. They're the songs that he listens to when out for a drive with the top down. The songs that he sings along to. Keeps the beat to on the steering wheel. Relies on for an emotional lift.

There are few songs that, when I hear them on the radio, make me ask, "Man, could you imagine Bruce playing that in a bar?" I got to hear two of them, Bob Seger's "Ramblin' Gamblin' Man" and the Archies' "Sugar, Sugar," on the night of April 30, at the 2003 RCDS show at the Stone Pony. Ten feet away (and on the wrong side of the wall)

from the tightest bar band I've heard, these songs never sounded better. Credit goes to Bobby Bandiera and his band, who mixed an assortment of classics, played shotgun style, one after another, much like one of those old tabletop jukeboxes in a roadside Jersey diner.

The setlist was similar to last year's, including Creedence Clearwater Revival's "Hey



Tonight" and a dirty, gritty "Green River"; Van Morrison's "Domino"; a rousing be-bop "Tell Him" (the Exciters) featuring Patti on vocals and leads by Bobby and Bruce; the Beatles' "Tell Me Why"; Bruce and Patti dueting on "The Boy From NYC" (The Ad Libs); a soulful Bruce in great voice on Sam Cooke's "Wonderful World"; and a loose version of Cooke's "Twistin' the Night Away." The encores began with Bruce originals "Darlington County" and "Glory Days," before sending the crowd home with a seemingly never-ending "Twist and Shout."

Admission was \$1000 for a pair of tickets (available only to parents of RCDS students; teachers got in for free), for three hours of feel-good bar songs at the House that Bruce Built. Still, many stragglers arrived well past the show's halfway mark, and some left before the encore even started. Seeing this was nearly as painful as having to listen from the parking lot.

At the night's close, as the majority of the crowd exited, everyone was given a specially made, limited-edition, white Stone Pony T-shirt with the bar logo on the front and "I survived the Second Annual Stone Pony Bar Band Bash" printed on the back.

While I'm still upset at the prospect that I'll never come closer than ten feet and my imagination to one of these shows, I feel some comfort knowing that this is a very rare night for Bruce, a few hours during which he becomes nothing more than a solid frontman for one of the best cover bands on the Shore. Almost everyone who left the show commented on how they "danced the night away" or "haven't danced that much in years." In the few times that the side door opened and I got to peer in, I didn't see the typical wide-eyed throng of diehard fans packed tightly against the stage, eyes locked on Bruce and his every move....

I actually saw the dance floor at the Pony being used.

People were dancing—like you do at a prom. Or your cousin's wedding. And having a good time. Cutting a rug and listening to fun songs played in the background by a pretty damn good bar band whose lead singer freely slides up to the bar before and after the show, not followed by a crowd.

That must be quite an exciting change of pace for Bruce. With that in mind, next year, I'll stay at home. Not for selfish reasons, mind you—not to save me from that heartbreak. Just to do my part to ensure that he gets his one peaceful, normal night out, and the chance to relive the days when he was just a singer in a local rock 'n' roll band. 🐾

John Schlicher, a Bruce fan for 20 years, is the Creative Director for an advertising agency outside Philadelphia, PA.

COURTESY OF JOAN SMITH

E STREET FOREVER: As the *Rising* tour returns for the first U.S. stadium shows since the '80s, some have wondered if this grand homecoming would be the E Street Band's last hurrah as a live unit. Not according to Steven Van Zandt. Talking to *Billboard.com* in early July, Steve described the band as "absolutely an ongoing concern" that plans to continue working once its summer tour concludes. "From here on in, it will be new stuff, and we're in the active band cycle of album-tour-album-tour—I hope forever." . . . Not that Van Zandt doesn't still have plenty of his own irons in the fire: with the number of stations carrying his radio show now in the triple digits, Steve is looking into bringing "Underground Garage" to TV screens. According to *Billboard*, Steve has discussed the project with VH1 and plans to put together a pilot within the year. . . . With the premiere episode of a new show called *Inside Out*, VH1 puts the spotlight on Warren Zevon, his forthcoming album *The Wind*, and his struggle with terminal lung cancer. Bruce Springsteen, who sings and plays guitar on *The Wind* (look for him on "Disorder in the House" and "Prison Grove") is one of many guests on Zevon's new album, and Bruce will appear on *Inside Out* program as well. Album co-producer Noah Scot Snyder talked to *ICE Magazine* about the record's big names: "With 'Disorder in the House'... Jorge [Calderón, longtime collaborator] and Warren were writing the song and thought it sounded like a Bruce song. The very next day, Bruce calls Warren to say, 'Hey, if

you need me for anything, if there's anything I can do, just let me know.' Just by coincidence." *The Wind* is scheduled for release on August 26; *Inside Out*: Warren Zevon debuts on August 24.

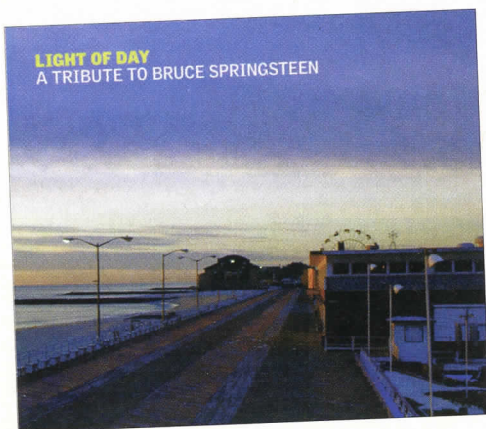
ON THE SHELF: In addition to Frank Stefanko's *Days of Hope and Dreams: An Intimate Portrait of Bruce Springsteen* (see page 23), this Fall bring several more Boss books to the shelves. In August, Springsteen's own *Songs*, originally published in hardback in 1998, gets its first softcover treatment from HarperEntertainment. Dave Marsh's *Born to Run* and *Glory Days* are being reprinted as well, now to be combined under a new title, *Bruce Springsteen: Two Hearts*. This 688-page edition of Marsh's ongoing Springsteen biography will also add a new chapter from the author, according to publisher Routledge, "covering major developments in Springsteen's career to today, particularly focusing on his album *The Rising* and its impact on American culture." Look for *Two Hearts* in October. Also due that month is a title from *DoubleTake Magazine's* Robert Coles, *Bruce Springsteen's America: The People Listening, a Poet Singing*. . . . On the CD shelves, a new tribute album adds not only to the list of Springsteen covers, but to the charity efforts done under the name "Light of Day." Put together by Salvador Trepát (publisher of the Spanish Springsteen magazine *Point Blank*) and Bob Benjamin, *Light of Day: A Tribute to Bruce Springsteen* benefits the Parkinson's Disease Foundation (beneficiary of the annual Light of Day concerts organized by Benjamin) and the Kristen Ann Carr Fund. More than 30 artists have contributed Springsteen covers to this two-disc set, due in the U.S. in August, including Nils Lofgren, Elvis Costello, Pete Yorn, and Patty Griffin. (A bonus third disc, available in Europe, adds covers by fans.) . . . Cracker's take on "Sinatra Cowboys" appears on their new *Countrysides* album. . . . Bonnie Tyler tackles "Human Touch" on *Heartstrings*, an import collection

of covers performed with an orchestra. . . . You can add a group called Badlands to the ever-expanding roster of Bruce cover bands out there. Fronted by Jason Patti (who, we're told, does backflips during the set), Badlands plays regularly in the Buffalo, NY area. Check them out at www.badlandsband.com.

SUMMER'S HERE: Young New York theatergoers taking in *The Summer of the Swans*, this summer's free annual offering from Theatreworks/USA, will also be exposed to the sweet strains of "Born to Run." The non-profit theater company, now in its 43rd year, says that Springsteen gave them permission to use the song because "he believes in what Theatreworks/USA does for kids and their families." A coming of age story recommended for ages 10 and up, the production runs at the Lucille Lortel Theatre in Greenwich Village from July 23 through August 20. Check out www.theatreworksusa.org for more info. . . . For the slightly older set, it seems Springsteen is also a Buzzcocks fan. Steve Diggle, an original member of the still-enduring seminal punk band (with a great new album on the Merge label), told the *San Jose Mercury News*: "The other day I went to see Bruce Springsteen perform in London. I was drinking with him and the band to about 4 a.m. this morning. He's a fan as well. I couldn't believe it! He said he has some of our records at home." Maybe we'll get "Orgasm Addict" in the encores one of these days? . . . Another Brit punk had less kind (though not unexpected) words to say. Asked by Hits.com about the Rock and Roll Hall of Fame, Sex Pistol John Lydon (AKA Johnny Rotten) replied: "It's just a place for Bruce Springsteen and his pals to jam. They can stick it up their arse!" . . . Something else Springsteen can stick, er, on his mantle: he is being honored with this year's Les Paul Award, for "individuals or institutions that have set the highest standards of excellence in the creative application of recording technology." The award will be given at the 19th Annual TEC (Technical Excellence & Creativity) Awards, on October 11 in New York City. For details, visit www.mixfoundation.org.

THROUGH THE DARKNESS:

A *Rolling Stone* online poll ranked U2 as the greatest live band, with Springsteen and crew coming in at #11. When Guns N' Roses ranks higher than Bruce on such a list—shouldn't their notorious no-shows make them a no-show?—you can take the results with a grain of salt. But there was still a Boss namecheck in the top slot: "somewhere in the late '80s, the E Street Band took a break, and U2 became the best live band in the world." . . . Much higher on the credibility scale from *Rolling Stone* was Jimmy Iovine's piece on Elvis, Dylan, and Bruce in the magazine's "American Icons" issue (#922). Iovine writes: "...Bruce showed me and his audience and whoever would listen what an uncompromising will can achieve. To me, part of what Bruce brought to this world was a complete lack of compromise. You couldn't buy, rent or borrow Bruce Springsteen in any way. That's one of the most admirable, attractive and chilling qualities I've ever come across in a human being. And it came across in his music, too. Bruce brought together the poetry of Bob Dylan, the innocence and sexuality of Elvis Presley and the live heat of James Brown. Twenty-five years later, he still reflects all that. After 9/11, Bruce and his music once again helped us through the darkness." . . . On July 13, as this issue went to press, photographer Phil Ceccola passed away at the age of 48, after struggling with a brain tumor for three years. Ceccola's many striking images from the early-to-mid-'70s are some of the best-known photographs from the beginning of Springsteen's recording career, starting with Bruce's first show at the Main Point in 1973. Most visible has been the 1975 photograph later used for the cover of the *Tracks* box set; Ceccola's photos can also be seen in Dave Marsh's *Born to Run*, Bruce Springsteen's *Songs*, and the pages of *Backstreets*. There will be a showing of some of Phil's best Springsteen photos beginning August 7 at the Orbit gallery (4203 Main St. in Philadelphia), with prints available for sale. Proceeds will go to a trust fund set up for his two daughters, who survive him. We'll have more on Ceccola in the next issue of *Backstreets*. ➔



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From the mouth of the South

The Road to Jukeville

By Mike Saunders

Following the release of *Going to Jukeville* last year, Southside Johnny and the Asbury Jukes hit the road for a lengthy series of coast-to-coast dates. That was followed by a month-long visit to Europe, including the band's first concerts in Scandinavia in nine years and a 15-date tour of England, Wales and Scotland—the longest string of headlining shows the Jukes had ever played in the UK. Strongly featuring material from the new album, the gigs took place in Bisley, Southampton, Milton Keynes, Shrewsbury, Cardiff, Nottingham, Bristol, Beverley, Glasgow, Sheffield, Manchester, Bilston, Bradford, London, and the north-eastern city of Newcastle, where the band's forthcoming DVD *Live at the Opera House* was filmed. Two days later, I met Southside at his Manchester hotel, where (accompanied only by a couple of beers and a bottle of Jack Daniels) we discussed the DVD, the album, life beyond the music business and his future plans.

While the Jukes are accustomed to occasional audience invasions, they've rarely shared the stage with a professional camera crew. At the Newcastle show, several cameramen wearing black "Film Crew" T-shirts darted back and forth onstage, while their colleagues zoomed in from elsewhere in the grand old Victorian venue.

"They were great," said Southside. "Very unobtrusive. I think [my manager] had told them in no uncertain terms that if John catches you and he's in a bad mood, you're gonna get hurt! I never even knew they were there." The DVD features 21 selections from the band's 155-minute set, including various old standards ("I Don't Want to Go Home," "This Time It's for Real," "Hearts of Stone"), a handful of rarely-performed back-catalog choices ("Some Things Just Don't Change," "Long Distance") and a

cover of Sonny Boy Williamson's "Help Me."

Also on the tracklist are four songs from *Jukeville*. Echoing the views of fans and long-term supporters like DJ Vin Scelsa, I told Southside that I thought it was his best album in many years, taking care not to infer that his recent output was inferior by comparison. "I know what you mean," he laughed. "I don't expect everything to be even. People have this weird expectation that it's going to be this linear pattern of progress up the hill, but you're gonna indulge yourself, you're gonna go through fallow periods. To me, it's not life and death. You make records, that's all."

Southside explained that the success of *Messin' with the Blues* (produced by Garry Tallent) in 2001 convinced him to record a follow-up. "We toured, and it did well. I was very happy with it, and I thought maybe it's time to make this soul album." However, the finished product reflected more of the traditional Jukes wall-of-sound than originally envisioned. "I bought a lot of obscure CDs looking for material," he said. "I thought of all the soul songs I wanted to do—things we'd covered in the past and stuff like that—but when I started writing with the album in mind, my writing didn't go that way. And when Bobby [Bandiera] and I sat down to write, that's what came out. He's more rock 'n' roll, I'm more R&B."

"It's the same thing that Steven and I had. Steven was rock 'n' roll and Motown, and I was blues and Stax/Volt, and we combined those impulses into that kind of rock 'n' roll/soul thing. That's what [we] were doing on the first three albums. As much as we loved all the [old] stuff, there was still that screamin' guitar and a more frantic backbeat within us. Early on we realized that none of us wanted to do slavish imitations of the stuff we'd loved in the past. We wanted to throw it all together in a mix and just let it come out of us."

Not all of the original material was written specifically for *Jukeville*. "Some of the songs are old. 'Passion Street' goes way back," explained Southside. "That was the first time I went to Nashville. Dennis Locorriere, Leroy Preston and Matt Noble and I wrote some of the songs six to eight years before for a little project that never got off the ground."

Demos from that period eventually surfaced on the limited-edition *More Ruff Stuff* CD (given away on New Year's Eve 2000), and three of these were reworked for the new album: Southside's own "I Will Be Strong" ("I think we kept the vocal... the rest of it's all re-recorded"), Frankie Miller's "Gladly Go Blind," and "Somebody To Love You," co-written by Delbert McClinton and Gary Nicholson, who once invited Southside to join them for what turned out to be a particularly unproductive songwriting session.

"I wrote a number of songs with [Gary] when I was in Nashville," he explained, "and I knew Delbert from years before, we did some shows together. Well, these two guys sit down and they're drinkin' their coffee and they start tellin' Texas rock 'n' roll stories. Two hours later, time's up. Not one machine was turned on, not one guitar was picked up. Sometimes it works, sometimes it doesn't!"

Jukeville also includes a version of Goffin and King's "No Easy Way Down," recorded by Dusty Springfield for the *Dusty in Memphis* album in 1969. "I knew I was gonna do a Dusty Springfield song," said Southside (he'd previously recorded "I Only Want to Be With You" for *At Least We Got Shoes* in 1986). "I thought I was gonna do three. Ended up being one, but that was more time constraints than anything else." Also under consideration were "Breakfast in Bed" ("it's a great song, I just can't figure my way around it though") and "I Can't Make It Alone."

It's now ten years since Southside last had a recording contract. Both *Messin' with the Blues* and *Going to Jukeville* were released independently and are only available from selected outlets, at concerts and via his official website. In the past, Southside has expressed his frustration with the music industry, but nowadays he's less critical. "I don't hate everybody in record companies. I know some people in record companies I really like!" he joked. "I'm not made for that, that's all. They don't want me, I don't want them, and I think that's a good way to be. John Prine is one of the people who really made it work. There's a lot of other people that do it. It's an imperfect world. I'm not gonna let it kill me. I see all the artificiality that so-called rock 'n' roll has become, and if the price I have to pay for not taking part in that is a little less financial happiness, that's okay with me."

There are other disadvantages associated with going it alone. Artists are responsible for organizing their own promotion, distribution and media attention. "You miss out on a lot of things," Southside admitted. "There's no reason why we shouldn't be reviewed. I know half a dozen people at *Rolling Stone*, but they're not gonna review the album unless I make them aware of it. That's what you get with a record company. I just gotta get off my ass and actually do it." The last time he undertook an extensive round of international media interviews was to support the *Better Days* album in 1992. "I don't like to do it that much anymore, because I don't have that much more to say about a lot of the things they wanna talk about. I'm a little past that now, because I've done so much, but I love the album and I love the band and it's not a hardship for me to say, 'We're really good, come and have a good time.' It's just that it's never quite that simple."

Southside later suggested that if you don't have the right con-



Southside Johnny kicks back in Manchester, October 29, 2002.

nections, it's virtually impossible to obtain airplay or a career-boosting appearance on a prime-time TV vehicle like *Late Night with Conan O'Brien*, which regularly features Jukes Mark Pender and La Bamba. "The record companies have it all sewn up," he said. "The guy who books those shows has a relationship with [them], and I'm sure they're greasin' each other. But what do I have to offer? 'We're really good' doesn't put gas in the car for this guy. I'm willing to do a lot of things because I believe in the band, but I'm not willing to do everything I possibly can. I'm not gonna put on a clown suit, and I'm not gonna cater to a lot of assholes. That's not my contrary nature, which I know I have—I just don't feel it's worth it. I don't want to feel badly about doing a gig. I want to go onstage and feel like I'm doing what I want to do. The only way I can do that is to try to pick and choose the things that are important to me."

Touring can also be a problem without the support of a major label, particularly in Europe, which can be prohibitively expensive. "I've got a big band, so that when we tour, I have to make a certain amount of money or financially it's a disaster," said Southside. "I wanna go out with the Jukes, I want that sound, so it's a little tougher for me in that my overhead is higher."

Nevertheless, after more than three decades as a professional musician, his enthusiasm for live performance remains undimmed. "I still love singing. I must admit that the great moments of my life have always been when I'm lost in a song. That's what I used to get when I used to listen to records. There would be a moment when I'd have the speakers against my head and it would be the right record at the right moment and I just would sink into the music and cease to exist. [Offstage] I'm self-conscious about stuff. I'd rather peo-

ple didn't look at me. But as soon as I walk onstage, I know what I'm doing. I'm not that radically different up there. I'm sarcastic, I have fun, I like kiddin' people. I like things to be somewhat spontaneous, but I also like to be a bit in charge. I never liked that 'onstage persona' thing. I never liked all the stuff that distances you from the song. That's why it's T-shirts and jeans. I've tried not to be anything other than the guy that's standing up there singing."

Southside's attitudes have changed little since the heyday of Asbury Park's Upstage Club in the late sixties, when he played alongside Bruce Springsteen, Steven Van Zandt and a hundred other musicians struggling to make a living and remain true to themselves. "We were adamant about who we were," he remembered. "It may have taken time to figure that all out, but we weren't easily molded into something. I think that stood us in good stead. It made for a lot of butting of heads and clashing of egos and ideas, but sometimes that's the forge that shapes whatever it is you're gonna do. I hope that we're old enough and mature enough and wise enough and strong enough to let a lot of the bad stuff that we had to go through be in the past. Because you're not gonna get to this point in your career without having clashed with people unless you're just this doormat. I never see myself as a doormat, and I don't think any of them did, either. The only thing I ever really regret is hurting anybody. I don't regret missed opportunities, I don't regret really badly fucking up, but I regret any pain I caused to anybody. It's just not my goal. My aim is just to enjoy myself and make sure everybody else enjoys themselves too. It's a small thing, but it's the only thing I can do."

After the European tour, the Jukes took a break from the road, regrouping for their annual New Year's Eve concert, which this time took place at the Ocean Place Resort in Long Branch, NJ. The band's first personnel change in almost two-and-a-half years took place shortly afterwards, when drummer Louie Appel was replaced by Marco Giovino. The new line-up

made their live debut in April and have numerous appearances booked throughout the summer of 2003. A further European tour will follow in October, by which time the live DVD should have been released in all territories. In addition, Southside has plans to return to the recording studio. "I have three more albums I want to make," he revealed. "I've got dozens of songs written in all three of the different styles. Which one'll be first, how it comes out, I don't know, but I know how to do it and make it so that I can afford to do it on my own, make my money back and move on to the next one, which is great. I don't have anything planned in my life that way, but I do at least have an idea of what I wanna do next."

In this pre-packaged, mass-produced, *American Idol*-dominated world, Southside and the Jukes are a rare breed. In a musical climate where style continually triumphs over substance, they promote the forgotten values of talent, spontaneity and emotion. "[These days] people are used to layers and layers of artifice between them and the lyric," commented Southside. "Anybody can be a star. The very least important thing is the music." If all things were fair and equal, bands like the Jukes would achieve wider recognition through regular mainstream airplay. Unfortunately, this is unlikely to happen anytime soon, particularly in the U.S.A., where faceless corporations now own hundreds of radio stations, giving them the power to control playlists and effectively make it even harder for independent bands to get themselves heard. However, despite their low profile in the big picture, the Jukes retain a loyal cult following on both sides of the Atlantic and fans continue to spread the word. As I said to Southside in Manchester, he should be encouraged by the fact that there are long-term supporters out there who are exposing successive generations to his music, ensuring that the Jukes' international fanbase never significantly diminishes. "You mean I never get to stop, is that what you're saying?" he laughed. ☺

For the latest Jukes news and tour info, visit www.southsidejohnny.org.

The Quiz That Time Forgot!

By Christopher Phillips

Double overtime, baby! While the *Backstreets* Ultimate Quiz III may have seemed like a thing of the past—our quiz was published before *The Rising* was even released, with the answers and initial results in issue #75—the contest continued in a heated battle behind the scenes. Lauren Onkey of Muncie, IN, and Shawn Poole of Philadelphia, PA, tied for top honors on the 30-question quiz, each getting a remarkable 28 correct. We planned to break the tie in time for issue #76. What we *didn't* plan on was ending up with another draw in the bonus round. Negotiating not one but two tiebreakers, our finalists were repeatedly called on to test their mettle for the title of Ultimate Quiz III Champion—and it tested our mettle, too. But ladies and gentlemen, we have a winner.

Both Onkey and Poole slammed our initial five-question "tiebreaker":

1. First, some unfinished business: what Academy Award-winning actor—other than Robin Williams—released a cover of Springsteen's "Fire" in 1983?

That would be Russell Crowe, going by "Russ le Roq" at the time, who covered "Fire" with his band the Romantics on a 1983 New Zealand single.

2. Thanks to a vocal overdub, one song in his official catalog clearly features a brief "duet" between Springsteen and himself, roughly 20 years apart. Name the song.

We were thinking "Hearts of Stone," from *Tracks*, with a clearly discernible "I know it baby" overdub from the older Bruce. Lauren was thinking the same thing. Shawn named "Give the Girl a Kiss," and upon taking a listen—as much as we wanted to end the contest right here—we had to give it to him.

3. The local hero was stuck between the Doberman and Bruce Lee. Where do you find Bruce Springsteen stuck between Mick Jagger, Bill Haley and Gene Vincent?

Bruce can be seen surrounded by those other rock 'n' rollers on a sheet of "History of Rock & Roll" stamps issued in Gambia in 1996.

4. On May 28, 1977, Springsteen agreed with Mike Appel to settle their lawsuit out of court. What else of significance did Springsteen do on this day? And how do we know?

On that date, Bruce saw Elvis Presley in concert for the last time, just a few months before Presley's death, at the Spectrum in Philadelphia. We came up with this question while listening to a recording of the 8/20/81 Vietnam Veterans Benefit, at which Springsteen introduced "Bye Bye Johnny": "I remember I was sitting at home when a friend of mine called and told me that [Elvis] died, which wasn't that big of a surprise at the time, because I'd seen him a few months earlier in Philadelphia." Presley's tour itinerary pointed to 5/28/77 as the only Philly date that would fit—and when we realized what else Springsteen did on that date, we knew we were onto something good. Lauren and Shawn each got there by different routes (with some impressive deductive reasoning and serious detective work using the pages of *Backstreets*: *Springsteen, the Man and His Music* and Dave Marsh's *Glory Days*), but they both got it right. Shawn was intrigued enough by this question to start doing a little extra research of his own—look for his follow-up story in a future issue of *Backstreets*.

5. Who is Brian Zarembski?

As we reported way back in *Backstreets* #12, Zarembski was the winner of MTV's "On the Road with Bruce Springsteen" contest, getting the chance to roadie for Springsteen for a week.

With Shawn and Lauren both going five for five—or, by that



point, 33 for 35—we were feeling stumped. Trying to come up with more tiebreakers, we were being tested as much as our finalists. Since they're both teachers by trade—Lauren, an Associate Professor and Director of Graduate Studies at Ball State University; Shawn, a kindergarten

teacher in the Philadelphia School District—maybe that was appropriate. But we had to do something about this dead heat, so we pulled out our secret weapon: the *Lightning Round*.

While they had months to answer the first round of questions and a week for round two, we gave them just an hour for round three. That did the trick. While Shawn put up a valiant fight, he was clearly defeated in the end, and after such a close race it was good to have a decisive victory. Her knowledge of three-minute records in the *Lightning Round* easily won Lauren Onkey the crown as our Ultimate Quiz III Champion.

In one hour... 1. Name as many as you can: Bob Dylan-penned songs that Springsteen has covered over the course of his performing career.

From Dr. Zoom and the Sonic Boom to a duet with Dylan himself, there have been quite a few. Shawn came up with six, while Lauren doubled that score. Her answers: "It's All Over Now, Baby Blue," "It Takes a Lot to Laugh, It Takes a Train to Cry," "I Want You," "Chimes of Freedom," "Forever Young," "Blowin' in the Wind," "Mr. Tambourine Man," "Rainy Day Women #12 & 35," "Highway 61 Revisited," "Knockin' on Heaven's Door," "All Along the Watchtower," and "The Times They Are a Changin'." (They both missed "Like a Rolling Stone," performed on 5/26/88 with John Mellencamp—reportedly the night Bruce discovered Crystal Taliefero.)

2. Name as many as you can: Beatle-penned songs (written by John Lennon, Paul McCartney, George Harrison, Ringo Starr,

or any combination thereof) that Bruce Springsteen has covered over the course of his performing career.

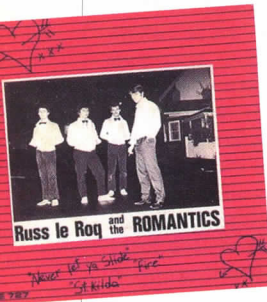
"Tell Me Why" with the E Street Band may come to mind right away, but how about "Eleanor Rigby" with the Castles? "Come Together" with Axl Rose? "I Saw Her Standing There" with both George and Ringo? Shawn again named six, while Lauren came up with a few that we'd actually forgotten about. Her list of winners: "Something," "Tell Me Why," "With a Little Help From My Friends," "Come Together," "Get Back," "Photograph," "My Sweet Lord," "I Saw Her Standing There," "Let It Be," "She Loves You," "A Hard Day's Night," "Please Please Me," and "Eleanor Rigby."

Shawn accepted defeat graciously: "If I had to lose to anyone," he told *Backstreets*, "I'm glad it was to one of my 'educational colleagues.'"

And our champ? "I'm psyched!" says Lauren. "My husband has been amused at watching me try to win this thing, and he recently asked me, 'So what's the prize if you win?' When I told him that I didn't know, he said, 'You mean you went through all this without knowing what you'll win?' Uh, yeah."

For this lengthiest quiz in *Backstreets* history, Lauren and Shawn each take home a rare piece of art from Hatch Show Print: a print of the *Live in New York City* cover art from the original plates, signed by Hatch Show's Jim Sherraden. (See issue #71 for more on Hatch Show Print's design of that album cover). And exclusively for our Champion, we're giving Lauren a *Backstreets* SuperSubscription—for life.

Our ten T-shirt winners, drawn at random from all Quiz participants, are: Ralph Dissmann, Carrie Farabee, Joe Gillooly, Daniel McCole, Maria Macaluso, Jim Newett, Diana Pantano, Sally Parker, Larry Ridge, and Cindy Wolfe. (Let us know your T-shirt size, and we'll get a *Backstreets* Staff shirt sent your way.) Thanks again to everyone who played—we'll see you again for the Ultimate Quiz IV, and don't worry, we'll wield the power of the *Lightning Round* wisely. 🍷



Okay, call it a comeback

John Eddie: On the Lost Highway

By Lisa Iannucci

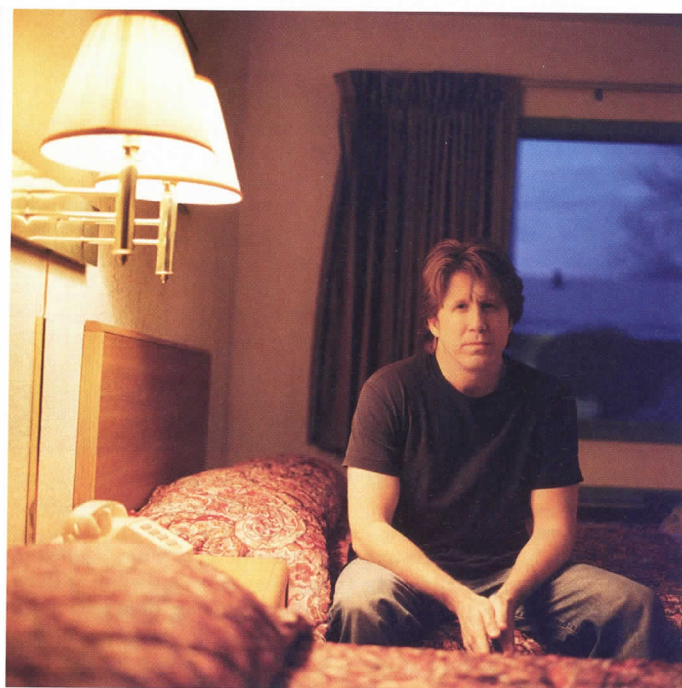
It's been a long, strange trip for John Eddie. After jamming several times with Bruce Springsteen at clubs up and down the Jersey Shore in the early '80s, signing with his hero's Columbia label at age 25 in 1984 was the fulfillment of a lifelong dream. But by 1992, a series of bad breaks had left him without a label or a band. Playing acoustic gigs to pay the rent, John continued to write songs, but music soon became merely a way to pay the bills. This situation might have gone on indefinitely if not for the generosity of a longtime fan who kicked in the cash for recording sessions after hearing of his plight. With manager Michele Clark, he founded Thrill Show records in 1997, releasing an EP and two CDs before inking a deal with maverick label Lost Highway. The result, *Who the Hell is John Eddie?*, is the first to truly reflect both his eclectic influences and the energy of his live performances. *Backstreets* recently caught up with John after his record release party in Las Vegas.

Backstreets: How did you come to be at Lost Highway? What is its relationship with the Thrill Show label?

John Eddie: We went looking for a distribution deal—at the time Lost Highway didn't exist—and we met with [LH founder] Luke Lewis about having Thrill Show distributed by Mercury Nashville. During that time, they formed Lost Highway, and it was a perfect fit for what we were trying to do. So it's really a co-venture inasmuch as I'm the first release, but we plan on finding other artists that fit into the Lost Highway/Thrill Show mold.

What was it like to record with the legendary Jim Dickinson?

I'm a huge Replacements/Paul Westerberg fan, so when Lost Highway asked who I wanted to produce my CD, Dickinson was at the top of my list. Besides T-Bone Wolk, who I've worked with for years, he was the list! It was a great experience, and when Jim wasn't



busy producing, he was either watching professional wrestling or answering my millions of questions about the Replacements, Dylan, Big Star, the Stones, Elvis... Jim is rock 'n' roll.

I know Tift Merritt is on the record. How did this come about, and will we be seeing you guys on a bill together at some point?

Tift was an angel. I knew I wanted a female vocal on the relationship songs. She's a labelmate, but I had never met her. She flew in for one day and was just a real sweetheart, with a beautiful voice. And she sang some cool, interesting harmonies—not just typical voicings—and I think she blended perfectly, almost like a duet in some parts. As far as sharing the stage, we've talked about it, and I'm sure somewhere down the line we will be in the same bar, same time, and hook that up.

You were born in Richmond, Virginia, but grew up in New Jersey and are part of the Philadelphia music scene as well. Where is home for you both musically and in general?

I am from Richmond, but I consider New Jersey my home. Musically I've been influenced so much

by the whole Asbury thing, with Bruce, etc. I always thought it was interesting that when I was a little kid one of the first places besides Jersey that Bruce was successful was Richmond. And when I first came to New Jersey, it was southern New Jersey, outside of Philly—another early Bruce stronghold. So I grew up underneath that giant Springsteen sign that brings this fair city light. Right now when I'm not on the road I spend my time between Highlands, NJ, and Los Angeles.

In the eyes of the press, you have been in Springsteen's shadow a bit because of the circumstances—getting signed to Columbia and being on the Jersey music scene for so long. It's been both a help and a hindrance over the years, in terms of your press coverage. Do you feel like with this record for Lost Highway, you are finally free of that a little bit?

As far as being on Lost Highway helping me shed some of my Springsteen/NJ "stigma," it's very rare that I get a review that doesn't mention Bruce, and I'm cool with that. But lately I think people see that there's more to my writing than just the whole New Jersey thing, and that's because of what Lost Highway has built, their

image as a songwriter's label. And that's definitely given me more credibility. Now they are just as likely to mention Steve Earle, or [John] Hiatt, or Nashville, or Memphis—so I feel I'm starting to spread out my blatant plagiarism beyond the New Jersey borders.

What are the plans for this record in terms of touring? How many singles are planned?

We are touring behind the CD as we speak—right now I'm in a hotel room in Las Vegas! When it comes to touring, with us it's the opposite—we are always on the road. We get itineraries for when we get to go home—telling us where we live, and who our families are, and when trash day is... The first single is "Let Me Down Hard." As far as how many singles are on the record—my mom thinks there are 12 singles deserving of massive airplay, plus two hidden singles that could and should change the way you feel about music and the very life you are living, so: 14 in all.

Bruce last showed up for one of your gigs back in 2001, and you've been to a few shows on the Rising tour. Have you two had a chance to chat recently?

I run into Bruce every now and then. He's always very generous with his time and thoughts. I usually just stand there trying to think of something profound to say, like "great show, Bruce"... "great song, Bruce"... "great record, Bruce"... "great shirt, Bruce"... Okay, the shirt thing I might not have ever said.

You namecheck him in "Forty"—has he had anything to say about that?

Bruce hasn't addressed "Forty" yet to me, but I heard he cracked up laughing at the [Stone] Pony when he heard it. We've been touring with John Hiatt, and one night John referred to "Fucking Forty" and me and the band as being "young fucking punks"—that was pretty cool. Haven't been called that in awhile. 🍻

John's never-ending U.S. tour continues this summer. Visit www.johneddie.com for info, CDs and related merchandise.



AP's past, present, and future

New Book Goes *Beyond the Palace*

By Bob Makin

Unlike the developers who just want to pave it over with condos, city officials who want to stuff it into a museum, and residents who'd just as soon ignore it, Gary Wien, the Jersey Shore-raised author of the new book *Beyond the Palace*, realizes that the history of the Asbury Park rock music scene is both vital and ongoing. Having experienced the scene first-hand from the mid-'80s on, Wien deals mainly with this overlooked period: from a young Jon Bongiovi at the Fastlane to today's crop of rising stars.

More than a third of the 400-page self-published book is about the initial scene from the formative Upstage that shaped the careers of Bruce Springsteen, Southside Johnny, Steve Van Zandt and members of the E Street Band in the late 1960s to the blue-collar, rock 'n' soul sounds of Asbury Park at the Stone Pony through the late '70s. While he doesn't spend as much time as expected on that influential decade, Wien accurately conveys how a youthful, innocent scene was suddenly forced to grow up in the wake of the Asbury race riots of 1970. Musicians either put down their hobbies or forged ahead as professionals. When one of the best of the bunch, Bruce Springsteen, proudly promoted that he was from Asbury Park, the scene was on the map, where it somehow survived years of city corruption and decay and now remains one step ahead of gentrification.

Beyond the Palace relies heavily on the excellent photographs of Debra L. Rothenberg, a longtime *Backstreets* contributor who adds to the book's highly entertaining tone. The title of this fun sum-

mer read refers to the fact that more than just Springsteen fans will enjoy the comprehensive but accessible perspective. Those curious to see how music struggles and strives in the face of urban blight will dig this book, as will those who appreciate how Asbury Park's rich entertainment history can help the city's revitalization effort.

Backstreets: *You were born in 1970, the year of Asbury's race riots, so you never got to experience the heyday of Asbury as a resort town. Yet, unlike me and many other kids who did, you played in Asbury in the '70s, especially in the Palace.*

Gary Wien: Even though I never saw its heyday, I always loved going to Asbury Park. My friends and I never really thought about how run-down the city was becoming. Our parents might have, but we didn't. We had the Palace, and there was nothing like it. Anybody who believes it's just another building probably never experienced it as a child. I literally grew up in that building. I rode everything from the Orient Express to the bumper cars, played Skee-ball, pinball and video games. My bedroom was filled with rock 'n' roll posters and all sorts of junk that I won at the Palace.

Maybe it's because I've been coming to Asbury since I was around six, but I've never really felt scared going there. Asbury Park is a very unique place. The city looked beautiful even with buildings falling into decay, or graffiti spraypainted on the walls. I've seen some great photographers capture that look on film, and it's stunning. I'd say it's hard to hang around Asbury and not become an artist. It's got that kind of vibe to it.

How did you get your start writing about music in Asbury Park?

In the mid-'80s when the Rock and Roll Museum started, I fell in love with the city's music history. I was a huge fan of artists like Springsteen and Southside Johnny, as well as newer ones like Glen Burtnick and John Eddie, but the museum turned me onto a lot of artists whose records were long out of print. I used to hang out at the Rock and Roll Museum with the owners, Billy Smith and Steve Bumball, and at the Stone Pony Annex with Lee Mrowicki. Those guys taught me an awful lot about the Shore's past, as well as what was going on at the time.

Around that time, I started meeting bands in the Stone Pony parking lot when they arrived for their soundchecks, to see if they would let me roadie for them for that night. It was a little like the movie *Almost Famous*, about Cameron Crowe's music journalism career. Everybody talks to you when you're 15. So I began interviewing artists and wrote a few articles that showed up in my high school newspaper. Some of my first published articles were on Glen Burtnick and Cats on a Smooth Surface.

My big music break came when I was working at the Lincroft Inn, then owned by Debbie Harry's family. I was playing a John Eddie tape in the kitchen when a waitress told me that John had played at her wedding. It turned out her husband was a big sound guy in the area. She introduced me to him, and he offered me a job working with the WNEW concerts on the beach in Asbury Park. I worked those shows in 1987-1988 before leaving for college. It was a great experience for me. I still remember the feeling of being onstage and seeing 100,000 people lining the beach and boardwalk from the Casino to Convention Hall. The concerts gave me a lot of confidence to talk with artists. They no longer saw me simply as a fan: I was in the business.

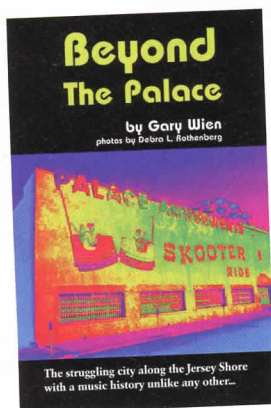
What else inspired you to write Beyond the Palace?

I was having a late dinner with my wife at Pat's Pub in Belmar one night when a band started to play. The singer's voice sounded so familiar, but I had never heard of the band before. Then it suddenly hit me that he was Mark Nuzzi from Soul Engines, a band I used to see back in the late '80s, early '90s. He must have heard me say the band's name, because they started playing one of my favorite songs from their first CD. During the break I went over and talked to them. I hadn't written about music or even thought about music writing for a while. I hadn't been part of the music scene for several years, but talking with the band made me remember how much fun I used to have being around artists. I went home that night wondering whatever happened to the other bands I used to see. And so began the "long journey," to take a phrase from James Deely.

The book was a lot of fun for me. Not only did I get back in touch with bands I grew up listening to, but I was able to meet the guys I only knew from photos on the walls of the Rock and Roll Museum. I think that fun comes through in the tone of the interviews. I really enjoyed listening to the artists and hearing them tell their stories. Guys like Southside Johnny, Sonny Kenn, and Lance Larson had me hanging on their every word. The stories were so good that I decided to keep much of the book in interview format, so the reader could feel like they were listening along with me.

What act did you learn the most about that you didn't know before you started researching the book?

I'd have to say that I really enjoyed talking with Lance Larson. His story is so impressive that I'd love to write a screenplay about him one day. Between his brushes with success, the drugs, his problems with the law and nearly being beaten to death, I



was amazed by what he has gone through. Billy Smith used to tell me about Lance, and how he could have been—and probably should have been—the next star from the Shore. It's why Bon Jovi always was so supportive of him, because Jon knows it could have been Lance instead of him. But Lance didn't have Jon's drive or business sense at all.

What was the funniest story you heard, whether or not it made the book?

If a story didn't make the book, there's probably a good reason for it—and most likely it would mean I couldn't tell you here either. But one chapter that I really wanted to include was on the most famous Jersey Shore band that never existed: Eddie & the Cruisers. John Cafferty & the Beaver Brown Band played the Pony last summer, and I was hoping to interview him for the book. Unfortunately, he was late for the show, so when he arrived he went straight on stage. I tried looking for him after their set, but I couldn't find where he went. I was hanging out with one of the bartenders around closing time and finally spotted John.

"John, I'm writing a book on the history of rock music in Asbury Park," I said. "I'd like to have a chapter on the greatest band from the Shore that never was: Eddie & the Cruisers."

"But we're a real band," he replied.

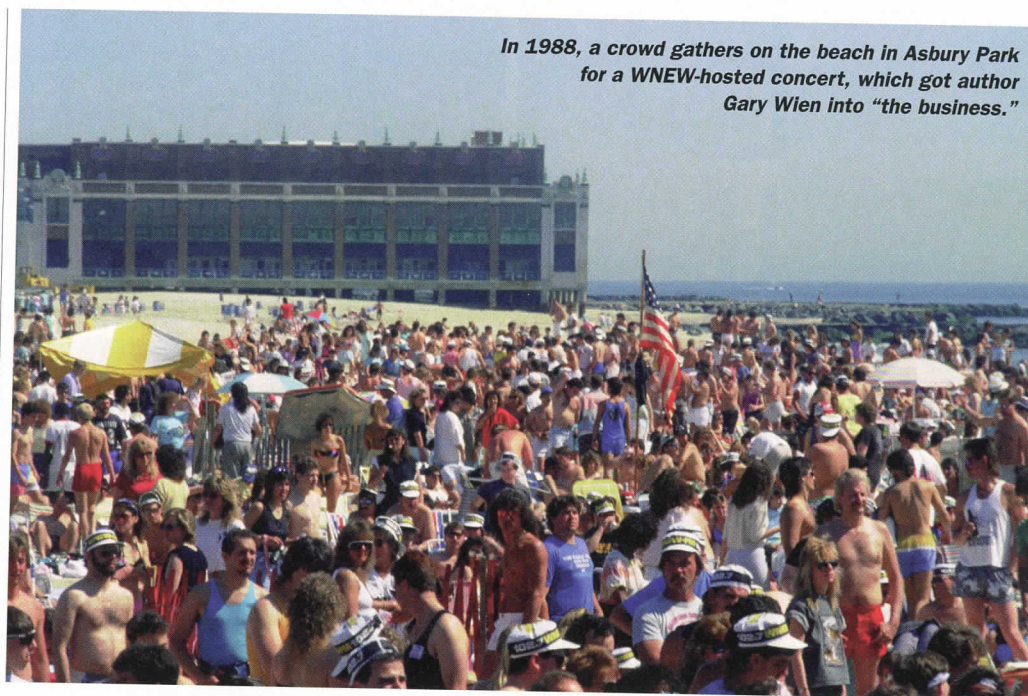
"I know, but Eddie & the Cruisers wasn't..."

"We're a real band," he said again. I tried explaining to him what I meant, but it never sank in. It was a long night for him, I guess.

I like the fact that the book is far from just about Bruce and Bon Jovi. Why take that approach instead of a focus on the more historic sound of Asbury Park and its development?

Well, if you talk to artists like Tony Amato, "Boccigalupe," you'll hear him say that there never was a particular "Sound of Asbury Park," and I believe him. Not every artist from the Jersey Shore sounds like Bruce or Bon Jovi—however, those two artists have influenced nearly every act from the area since. Bands are either influenced by those artists or striving to create a sound entirely different from them.

Many people have different



In 1988, a crowd gathers on the beach in Asbury Park for a WNEW-hosted concert, which got author Gary Wien into "the business."

ideas about when the Asbury Park music scene took place. For some, it's that period of time from the days of the Upstage to 1979 or so. During those years, Bruce became a superstar, Southside & the Jukes went national, and bands like the Shakes, Cahoots, and the Shots were all being considered for record deals. Other people think that there was a good music scene from 1982-1986. That's the period of time when John Eddie developed into a national act, Cats on a Smooth Surface jammed with Bruce, and Glen Burtnick broke out as a solo act. And still other people think of the alternative music scene of the Green Parrot and Fastlane from the mid-'80s to 1992 or so. Bands like The Red House, Dramarama, Whirling Dervishes and Mr. Reality came out of that scene.

People seem to recognize that the early history is the most important, because of Bruce Springsteen and Southside Johnny. The fact that a band like the Smithereens or Dramarama failed to reach those heights does not necessarily mean their history is any less important to me. During Dramarama's time period, they were as big as the Bruce Springsteen Band and probably close to the fan interest of a Steel Mill. They just never took that next step. But if you were a fan of theirs at the time, I believe their story is just as appealing.

It's true that there could be a

400-page book strictly focusing on Asbury Park's early years, but the 120-130 pages I gave it is still much more than anything else I've ever found. How many Springsteen books devote about 30 pages to Steel Mill and Dr. Zoom? There are few, if any, books to deal with Lance Larson, Sonny Kenn, Billy Hector and Billy Chinnock. While researching for this book I couldn't even find a single book on Southside Johnny. And very few books ever did more than a passing mention to the clubs.

I think there will be some people who believe I am "downplaying" the history of the early days, simply because I treat it in the same vein as the other eras. They may be right, but I don't mean it that way. All I'm saying is that the scene never stopped. To me, the Asbury music scene is all of those eras, as well as the bands playing the clubs today. There's a bunch of new clubs in the city, and lots of great music. The scene is very much alive and kicking again. I see many similarities between today and the early days. Matt Witte of New Blood Revival reminds me of a young Bruce Springsteen, because he has so many different directions he can go musically. Seeing deSol at Harry's Roadhouse on a Thursday night is like being at the Stone Pony in the mid-'70s when Southside Johnny & the Asbury Jukes had people partying it up on the dance floor. And

an artist by the name of J-Pat, James Dalton, keeps the very spirit of the Upstage alive each time he jams with another artist, something he does quite often.

You're donating \$1 from each hands-on sale of the book to Jersey Jams Fund, a grassroots United Way effort to raise money for the Jersey Jams, Jersey Cares Music Education Program. You're also the webmaster for jerseyjamsfund.org. Part of the organization's goal is to donate money to build an arts education center in Asbury Park, the dream of Margaret Potter, the late co-owner of the Upstage. Why do you support Jersey Jams Fund?

I love the idea of Jersey Jams Fund, because it's all about artists helping out the community. Nearly all of the artists in my book are heavily involved in charities, and largely because of Bruce Springsteen. He's an example for everyone else. For me, Jersey Jams Fund is a good way I can give back, and the goal of fulfilling Margaret Potter's dream is about as noble as any I've ever heard. If you truly believe in Asbury Park music you'll eventually trace the history back to Margaret Potter. 🐾

Visit www.backstreets.com for more of Bob Makin's interview with Gary Wien.

For more info about Beyond the Palace and the history and vitality of the Asbury music scene, visit Wien's website at www.asburymusic.com.



BROTHERS IN ARMS

BY ANDREW E. MASSIMINO / PHOTOGRAPHS BY DEBRA L. ROTHENBERG

When Holiday Express' Tim McLoone and Trenton-based deejay Big Joe Henry took the stage the night of April 29, it was obvious that this show had some weight behind it. Yes, the big names had shown. Springsteen. Bon Jovi. Southside. Bonds. Even Al and Tipper Gore. As McLoone said, "They've all come to help our good friend, Bobby." And yes, the cause was an admirable one. New Jersey guitar-legend Bobby Bandiera's son (unable to attend the show) has been suffering from the effects of a neurological disorder for most of his 21 years and was in need of round-the-clock medical care. But mostly, in the moments leading up to the show's musical performances there was a deep sense of responsibility and compassion that seemed to fill the Count Basie Theater in Red Bank, New Jersey. The benefit concert is certainly nothing new in these parts—from 1998's Come Together benefit for Patrick King to the post-9/11 Alliance of Neighbors benefits, with plenty before and in between—but the personal nature of helping the son of a good friend was uniquely apparent.

"Five years ago, these guys got together on this stage to support a fallen police officer's family. Tonight they get together for one of their own," McLoone continued. His counterpart Henry, a man who has earned his nickname "Big Joe," tried to balance the mood by joking, "Ladies and gentlemen, I ate Bon Jovi." And it was that combination of profound sincerity and lighthearted playfulness that made this benefit show, The Hope Concert, an evening with a lasting legacy.

"I had been toying with the idea for about a year or so," Bandiera recently told *Backstreets*. "My good friend Tim McLoone said to me, 'Look, you're having a rough time of it with your son. Have you considered maybe putting a benefit together?' And I said, 'Yeah I've been considering it for the past year or so.' He said, 'Give it to us' (meaning Holiday Express). We'll take it over, and we'll help you make this happen. We'll put it out there, and we'll see who wants to come on board.' And that's what we did. Another friend of mine, Emer Conroy, is a lawyer with the Rock and Roll Music Fund, and she worked hand-in-hand with Tim to make it all happen. I didn't expect

anyone to go out of their way to help me with this, but it sure did feel good knowing I had friends that were willing to help me put it together, to make it happen and get it done."

Some of those "getting it done" early in the show were multi-instrumentalist/singer Everett Bradley, and Norman Nardini, the self-proclaimed "wop with the bop." Filling out the hefty roster were Southside Johnny & the Asbury Jukes, the Max Weinberg 7, Gary Bonds and his band, the Bob Bandiera Band, and certainly the night's two main draws, Jon Bon Jovi and Bruce Springsteen.

"From the moment I walked in," Bandiera remembered, "it was like, 'I got a team here!' From the percussion players right up to Bruce and Jon, they were all equal in that they decided to take the time to help do this. It was an elated moment that lasted from the first note to the last. I had a grin on my face all night long."

There were plenty of stellar performances to be sure, but anytime Bruce Springsteen is in the house, the crowd seems to reserve their excitement level until they see him dash out and strap on a guitar. There were, however, pleasant surprises right from the start. Bradley's opener "Water," a Stevie Wonder-esque song of longing, eased gently into Bandiera's reading of "Here Comes the Sun." The George Harrison tune is a classic, but considering this night's purpose it rang especially true, full of hope and reassurance. The evening's first energy bump came five songs in when Bandiera, the night's de-facto musical director, announced, "I'd like to bring out some of my friends." The crowd of 1,400-plus stood and cheered as Springsteen and Bon Jovi, Southside and Bonds strolled onstage and launched into the Little Steven-penned crowd-pleaser "This Time It's for Real."

Given the large number of musicians involved (and the almost song-by-song personnel changes) the show, amazingly, had no real hiccups or flaws. It seemed to be extremely well organized, something Bandiera largely credited to the efforts of McLoone. The only apparent game-time adjustment came during Bonds' first mini-set, when he opted for the newer "You Can't Teach an Old Dog New Tricks" over the settled and Springsteen-penned "Dedication." From this point until the encores, the artists rotated in a two-songs-and-out shuffle that kept things moving at a nice, tight pace. Jon Bon Jovi chose to

cover the John Hiatt song "Have a Little Faith in Me" (duet-ing with Southside) before sliding into the warhorse "Blaze of Glory."

"Alright," he offered afterwards, very matter-of-factly, "stand up on your feet, here's Bruce."

Weinberg and his band joined Springsteen onstage for fantastic versions of "The E Street Shuffle" and "Tenth Avenue Freeze-out." At one point Springsteen jumped off-stage into the extremely responsive crowd and had a little trouble getting back up, an experience that he joked was "very scary!"

Springsteen hung around to help out Gary Bonds with the old Moon Mullican song "Jole Blon," but not before introducing Bonds with these words: "I'm a big fan of Gary's... When he opens his mouth, it's rock and roll." Bonds sounded great, and looked great too, from his tight haircut to his gleaming white sneakers.

All night long the bonds of brotherhood were quite visible, with an abundance of onstage smiles, hugs, and laughter. The audience certainly smiled when Springsteen sauntered back out and joined Southside for a very bluesy take on "The Fever." Bandiera and Springsteen had a great moment of dueling guitar solos, Bobby falling to his knees and remaining there to close the song. Almost everyone on stage got a chance to solo when Max and his crew joined the fun on "Kitty's Back." As anyone who's attended the 2000 or 2001 holiday shows in Asbury Park can attest, those horns add so much, especially to the older songs.

A one-two punch of "Thunder Road," which featured Bon Jovi handling first-verse duties, followed by a mind-blowing "Rosalita" had the audience begging for more as the main set came to a close. Audiences of late haven't heard "Rosalita"—nowadays the ultimate fan-pleasing song—performed live too often. After witnessing the spectacle on this night it's a little hard to understand why. With Weinberg's lead guitarist, Jimmy Vivino, adding serious chops to the mix, and with everyone on stage hopping around in joyful frenzy, this one really sizzled.

Before the encores McLoone referred to Bandiera's extensive charitable actions, suggesting that his "lifetime of good work" was one of the reasons why his friends had gathered on this night. On cue, most of the night's performers

continued page 54



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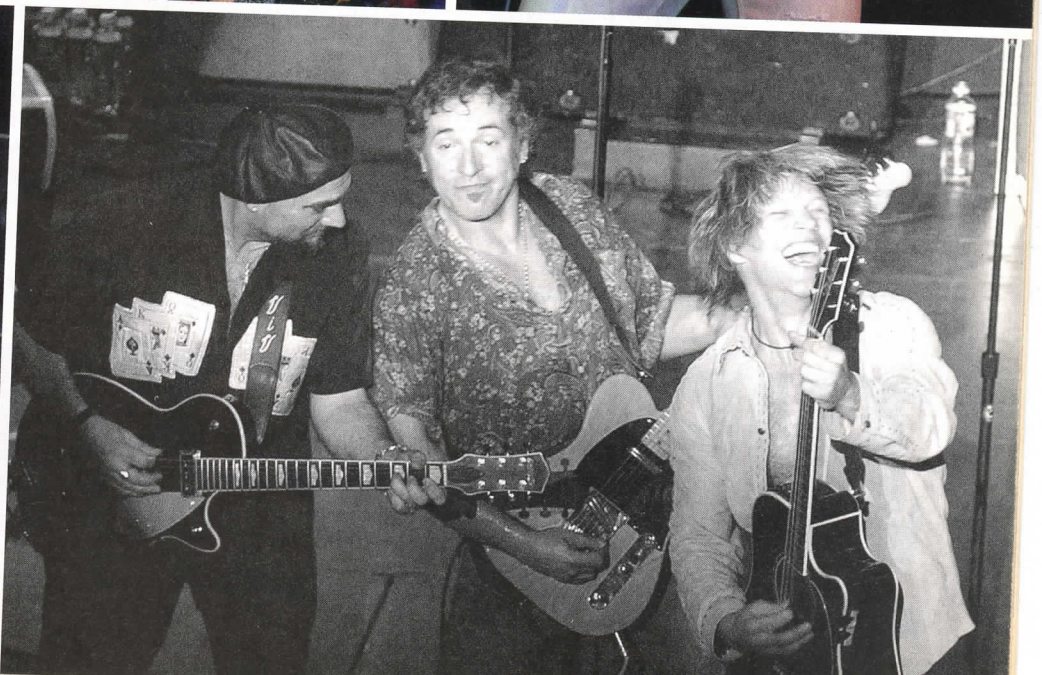
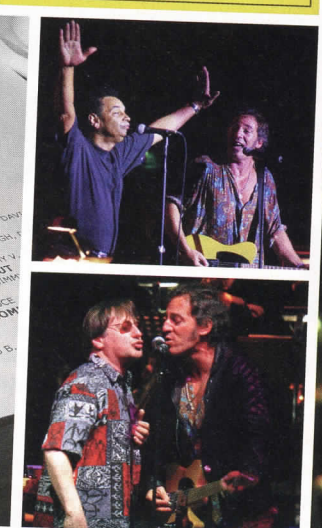
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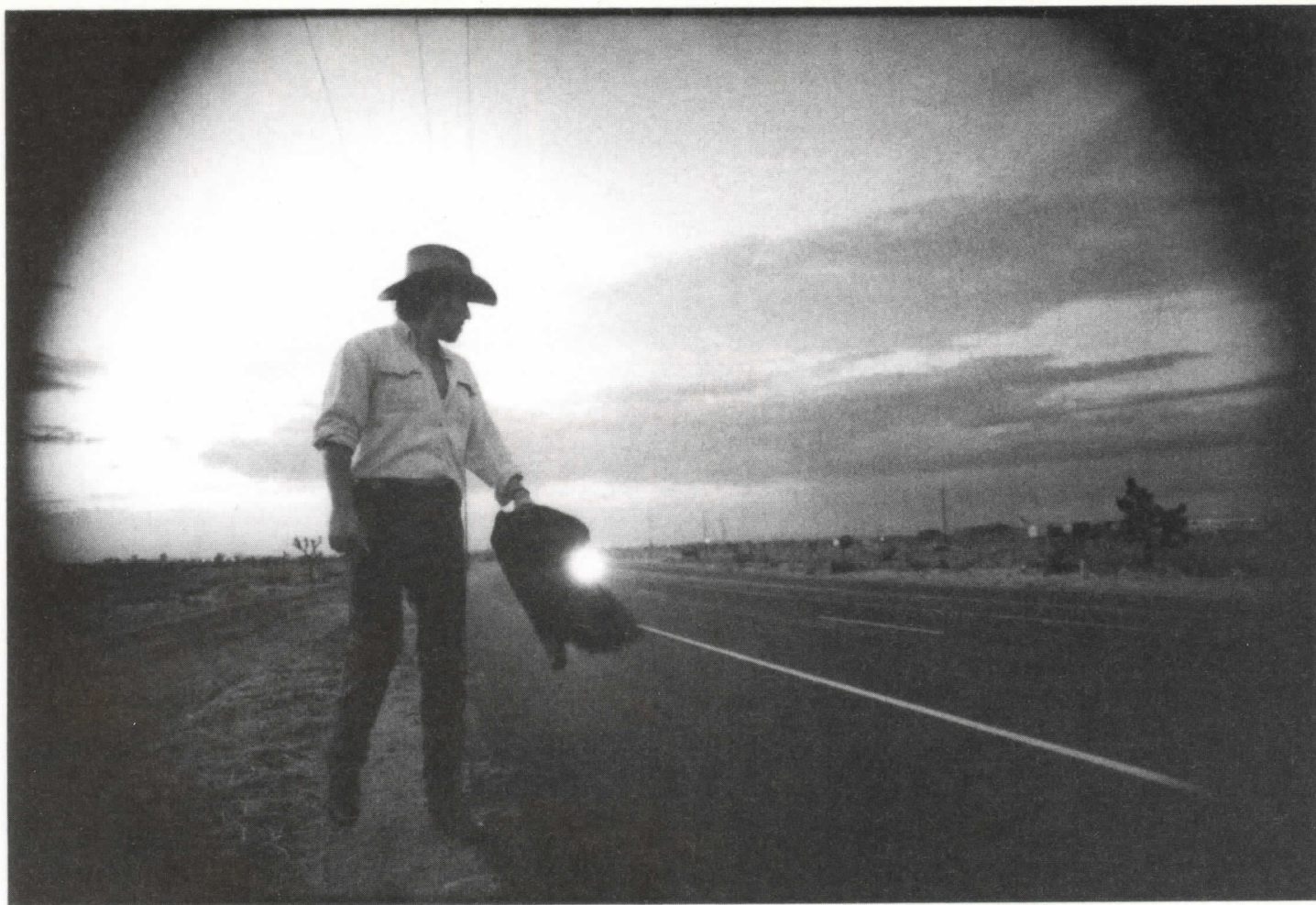


THE HOPE CONCERT

JUST OLDER
JOH, DAVID B., HUGH, BOBBY
SOUL'S ON FIRE
SOUTHSIDE & JUKES, JOH, LANCE
I DON'T WANT TO GO HOME
SOUTHSIDE & JUKES, JOH
THE FEVER
SOUTHSIDE
KITTY'S BACK
BRUCE, MAX, BOBBY, JIMMY V., MIKE M.
SOUL DEEP
GARY & BAND, BRUCE, MAX, JIMMY V., MIKE M.
THIS LITTLE GIRL OF MINE
GARY & BAND
THUNDER ROAD
BRUCE, JOH, BOBBY, JIMMY V., MIKE M.
ROSALITA
BRUCE, MAX, JOH, BOBBY, JIMMY V., MIKE M.
TIM
HAVIN' A PARTY
TWIST & SHOUT
ENSEMBLE
QUARTER TO THREE
SEVEN NIGHTS
ENSEMBLE
ANSWER YOU
BOBBY

TIM & BIG JOE HENRY
EVERETT
HERE COMES THE SUN
SOUTHSIDE & JUKES, JOH, LANCE
I SHALL BE RELEASED
SOUTHSIDE & JUKES, JOH, LANCE
CLAUDINE
SOUTHSIDE
THIS TIME IT'S FOR REAL
SOUTHSIDE & JUKES, JOH, LANCE
PASSION STREET
SOUTHSIDE & JUKES, JOH, LANCE
NEW ORLEANS
SOUTHSIDE & JUKES, JOH, LANCE
DEDICATION
SOUTHSIDE & JUKES, JOH, LANCE
HAVE A LITTLE FAITH
SOUTHSIDE & JUKES, JOH, LANCE
BLAZE OF GLORY
SOUTHSIDE & JUKES, JOH, LANCE
E STREET SHUFFLE
SOUTHSIDE & JUKES, JOH, LANCE
16th AVENUE FREEZE OUT
SOUTHSIDE & JUKES, JOH, LANCE
JOE BLON
SOUTHSIDE & JUKES, JOH, LANCE
DADDY'S COME HOME
SOUTHSIDE & JUKES, JOH, LANCE
HEROES
JOH, DAVID B.





***Troubadour of the Highway,*
the Springsteen exhibit
curated by Colleen Sheehy at
the Weisman Art Museum,
hits the road**

I've heard about Bruce Springsteen fans who have turned over entire rooms of their homes just to spread out their Springsteen stuff. They've got shelves of bootlegs and books, the props that help tell visitors a personalized version of the "Story of Bruce," a tale of what Springsteen means to our country and to our understanding of American culture. Then there's lucky Colleen Sheehy. She's got a whole museum.

While her family has yet to give up their home for her Bruce stash, she managed to convince her boss at the University of Minnesota's Weisman Art Museum to carve out space in their exhibition calendar to show some great Springsteen stuff, and her thoughts behind it all. Other museums across the country are following suit. The result is *Springsteen: Troubadour of the Highway*, an exhibit that brings to museum scale the experience Springsteen fans have been trying to share with family and friends in the intimacy of their homes for years.

After an initial run at the Weisman in 2002, where Sheehy is director of education, the exhibit opened in June at Detroit's Cranbrook Art Museum. We've seen

most of *Troubadour's* images along the way—in record sleeves, in fan magazines, books and videos. The exhibit's 60 photos by artists Annie Leibowitz, Pamela Springsteen, David Gahr, Joel Bernstein, David Michael Kennedy, Lynn Goldsmith, Edie Baskin, David Rose, and Frank Stefanko provided visual points of entry to understanding Springsteen's music. They are the pictures and mementos from that 30-year journey laid out as a huge scrapbook. And thoughtfully so.

Sheehy's version of the story of Bruce starts with her observation that Springsteen "employed images of cars and the highway as central features of his music.... more consistently and with more depth and complexity than any other rock artist." A passionate Springsteen fan and a champion of popular American culture, Sheehy created an exhibit that meticulously connects the dots between what Springsteen has said through words and music and what he has projected through commercially powerful images—photographs, video and graphic design.

The result is a journey along an American cultural landscape of roads leading to dreams and promise as well as disappointments—and the cars that get us

THE LAST Hardcore



there. Some of the most recognizable images were those created by repeat Springsteen photographer Annie Leibowitz. Who can possibly escape the images from 1984's *Born in the U.S.A.* cover art and marketing campaign? They have found their way into *Troubadour*, too—but so did another Leibowitz print, taken in Uniondale, New York, in 1981 and culled from Springsteen's personal scrapbook. The photograph shows us a blue-shirted, sun-drenched Bruce and a blue, blue sky. With these blazing bursts of color and attitude you can't help but see that uniquely American sense of confidence, hope and promise.

A counterpoint, both visually and metaphorically to Leibowitz's color bursts is David Michael Kennedy's 1982 cover shot for *Nebraska*. Representing loss of hope and emptied promise, the print depicts a journey still in motion though through a desolate roadscape with nothing on the horizon. It punctuates Springsteen's recurring questions about how to move on, how to believe again, and in what.

Kennedy's print, created specially for *Troubadour*, is also one of the exhibit's aesthetic highpoints. Kennedy used palladium printing, a meticulous, 19th century

photographic process that achieved a magnified and warmer image, enhancing the original photo's sense of emptiness. With this closer look, the landscape is even more assuredly lifeless. The soft graininess of the finish creates a sense of depth that blends the dark land into the gray clouds. With that line less starkly drawn, there is no horizon—nothing to raise our hopes.

The core of the exhibit is this collection of promotional photographs and artifacts, laid out to appeal to the mind and get us thinking more seriously about Springsteen's work as a popular culture artist from *Greetings from Asbury Park, NJ* to *The Ghost of Tom Joad*. It is Pam Springsteen's photos, however, that appeal to the heart. We originally saw them in the video for "The Ghost of Tom Joad" as a series of still image dissolves. These 41 photos presented in *Troubadour* were carefully culled from the contact sheets. Mounted boldly as walls of uniformly sized and framed statements, the dramatically lit black and white photographs stand and deliver on their own.

Pam Springsteen borrows heavily in style from the work of photographers such as Walker Evans and

Dorothea Lange. She uses the conscious quality of documentary photography to reveal enduring truths, beauty and humanity within the confines of ordinary reality—even the harsh realities of what and who America had left abandoned at the close of the 20th century.

Technique aside, a test of work standing on its own as art is what it delivers when nothing else works. Springsteen's album *The Rising* illustrates the point, satisfying the needs of a listener whose sense of reason and emotions are so mixed and confused that only the music can clearly express what is otherwise inexplicable. I stood surrounded by Pam Springsteen's photos at the Weisman in the fall of 2002, days after Paul and Sheila Wellstone died tragically in a plane crash. I stood in my sadness gazing at all of these empty skies with hints of light. Clouds stilled but motioning toward a change to come. Sensing something ethereal. Something spiritual. I found the emotional tone of my feelings in what her lens

Above left and right:
Pamela Springsteen,
From *The Ghost of Tom Joad* Series (1995).

TROUBADOUR

By Bob Tracy

captured several years before while searching the skies of the Mojave Desert. Crying, I stood there knowing what art could do to help you get started when it seems life had failed you.

Troubadour delivers with some serious art. It can be hard to get the arts to take the art of popular culture seriously—that is one of reasons it is such a rarity for a museum to hang a show about someone like Bruce Springsteen.

But art created for commerce and in the context of popular culture sometimes offers little help to overcome this aesthetic bias. *Troubadour* serves up some classic examples. Joel Bernstein's photos of Bruce on the Jersey Shore are altered in the printing to get a crisper image of Bruce, leaving him with an undeserved halo—not poor darkroom work, but processing with a set of goals other than purely aesthetic ones. Bernstein's photo of Bruce driving his pickup is a precious offering from the photographer's private collection. Although it's a beautiful image, the print suffers the warping effects of not being so preciously kept through the years. Artifacts showing their time-worn existence, out-of-balance color prints a little too yellow or pink for their own good—authentic, sure, but these can subtly detract and undercut the expectation of something truly special when pop culture finally gets its hooks into the museum wall.

In both Minneapolis and Detroit, *Troubadour* posted good attendance figures and drew a diverse mix of visitors. In Minneapolis, there were those who seemed to experience the show as Hard Rock Café without the food. There were also high schoolers on field trips: they sat capped with headphones, writing reactions to their initial Springsteen listening session into theme books. The "arts crowd" showed up too, reflected in one local critic's surprise at finding substantive commercial work such as Pam Springsteen's references to the revered WPA-era photojournalism. A Dylan devotee, the critic was also surprised to discover Bruce had more to deliver than a blue-jeaned butt and the American flag.

And then there were the Springsteen fans. The ones who were comparing what they were seeing on the walls with the memorabilia they had at home or contrasting their own interpretations of Springsteen's work with the story surrounding them. They found each other in the gallery, the *Born in the U.S.A.* "newbies" and the I-saw-him-when crowd.

They also got to hook up in conversation through exhibit-sponsored talks. Springsteen biographer Dave Marsh showed up in both Minneapolis and his home-



David Michael Kennedy, *Bruce in His Truck, Brewster, New York (1982)*.

town of Detroit to talk about the meaning Springsteen's music brought to his life, and to speculate about what might lie in the future for Springsteen. The Minneapolis run featured *Backstreets* editor Christopher Phillips, whose story about the magazine's evolution assured attending fans of the seriousness of their job as collectors, chroniclers and interpreters.

Curator Sheehy gets into the conversation with generously offered text on the walls, as well as a sleek and smart exhibit catalogue with plenty of photos. The booklet's trio of essays includes one from Sheehy

and contributions by Robert Santelli of Seattle's Experience Music Project and University of Minnesota

art history and American studies professor Karal Ann Marling that expand on the story of the road and the highway in rock music and American popular art.

Troubadour is a big deal. Art museums don't put rock stars on their walls every day. Cranbrook director Gregory Wittkopp admits the folks at Cranbrook were a bit skeptical about taking on the exhibit at first but were won over by the exhibit's integrity as a strong visual arts show.

Hanging on museum walls is something new for Springsteen as well, whose public comment on the exhibit was limited to a dedication of "Racing in the Street" to the folks at the Weisman at a September concert in St. Paul, claiming of being in "every bar in the United States, and now a museum."

While *Troubadour* will be getting around, there will be no globetrotting or extensive barnstorming. The show will be in Detroit through August 31, 2003, and then hits Seattle and Newark in 2004.

Of course, for those who can't hit the road with *Troubadour*, you can always pull out that box from the back of the closet, and lay out all of your Springsteen stuff. Steal some great ideas from *Troubadour*, create your own exhibit, and invite in some friends. It's a meaningful thing to do, in a museum, and even in the confines of your own home. ➡

Bob Tracy lives in Saint Paul, MN. He works for the Minnesota AIDS Project, and formerly managed arts development services for the City of Saint Paul and Twin Cities foundations. His road trip with Springsteen started September 20, 1975 in Grinnell, IA.

Organized by the Frederick R. Weisman Art Museum in Minneapolis, *Springsteen: Troubadour of the Highway* debuted there in September 2002. The traveling exhibition is currently in Detroit, with two more stops currently planned.



June 7 - August 31, 2003

Cranbrook Art Museum
Bloomfield Hills, MI
www.cranbrook.edu

Spring 2004

Experience Music Project
Seattle, WA
www.emplive.com

Summer 2004

Newark Art Museum
Newark, NJ
www.newarkmuseum.org

FRANK STEFANKO'S HOPES & DREAMS

Frank Stefanko looks tired.

Leaning forward in his leather chair, removing his glasses and rubbing his eyes, Stefanko is looking for an e-mail from Jon Landau Management in a large manilla envelope. This email, written by Bruce Springsteen, will be the forward for Stefanko's book.

In the middle of his search, Stefanko's face lights up as he recounts Springsteen's March 7 show in Atlantic City. "You were there? Was that a show? 'Tell Me Why,' 'Jersey Girl,' and that version of 'Atlantic City'?! That was a Bruce Springsteen show!"

Stefanko's enthusiasm appears surprising to someone meeting him for the first time. The artist, whose photography helped create the '70s iconic rock star, is, like Springsteen, a paradox.

There are moments when Stefanko is incredulous that anybody knows his work or who he is. Then Stefanko appears surprised that in Dave Marsh's 1979 book, *Born to Run: The Bruce Springsteen Story*, he was referred to as "the virtually unknown New Jersey photographer."

While Frank Stefanko may not be a name on the lips of every Springsteen fan, his work is another story altogether. Stefanko's best work includes all of the images used on the album *Darkness on the Edge of Town*, the front and back covers of 1980's *The River*, and some of the publicity photos that were used to promote 1982's *Nebraska*. Additionally much of Stefanko's work can be found in Springsteen's own book *Songs*, Marsh's *Born to Run*, and Robert Hilburn's 1985 coffee table book *Springsteen*.

Two photos that capture the essence of Springsteen without the artist even in the frame include the photo in the *Nebraska* songbook of the Playboy Casino billboard located outside Philadelphia, and the solitary American flag photo found in the lyric book accompanying *Live/1975-85*. Over the flag are Springsteen's handwritten lyrics to "Born in the U.S.A."

Familiar non-Springsteen work by Stefanko includes the cover photography used on the Southside Johnny and the Asbury Jukes masterpiece *Hearts of Stone*, as well as widely circulated portraits of his South Jersey neighbor and college friend Patti Smith.

Stefanko spent much of the '70s and early '80s chasing his muse during evenings and weekends. Married and raising a family, Stefanko led a regular nine-to-five-job existence. Rather than running portfolios by art directors, he worked a professional job in the wholesale food industry. Instead of hobnobbing with celebrities, Stefanko stood by his first wife Sheila, who died after a battle with cancer. In short, while others sang about the darkness on the edge of town, Frank Stefanko, during his toughest times, seemed to understand that darkness all too well.

In recent years Stefanko has put his personal life back on track. After reuniting with his high school sweetheart from 40 years ago, Carol, he has been indulging his artistic side. First there were his contributions to the Frederick R. Weisman Art Museum's exhibit *Springsteen: Troubadour of the Highway*, which debuted at the Minneapolis museum in 2002. Much of Stefanko's recent emergence can be traced to his participation in *Troubadour*. Soon after, Stefanko met with Chris Murray from the world-famous Govinda Gallery in Washington D.C., which will be exhibiting highlights of Stefanko's photography beginning in September 2003. The Govinda exhibit runs from September 19 to October 18, after which New York's Aria Gallery, on Broadway in Soho, will be showing his work from November 6 to December 6.

The crowning achievement to all of this is Stefanko's first book, *Days of Hope and Dreams: An Intimate Portrait of Bruce Springsteen*, due in September from Billboard Books (an imprint of Watson-Guption). Containing 80 photos from Stefanko's work with

By Bob Zimmerman

Springsteen between the years of 1978 and 1982, Stefanko's book catches lightning in a bottle.

Colleen Sheehy, the Director of Education at the Weisman and the curator of *Troubadour of the Highway*, worked closely with Stefanko while putting the Springsteen exhibition together. Sheehy believes Stefanko's work was integral to Springsteen's development as an artist.

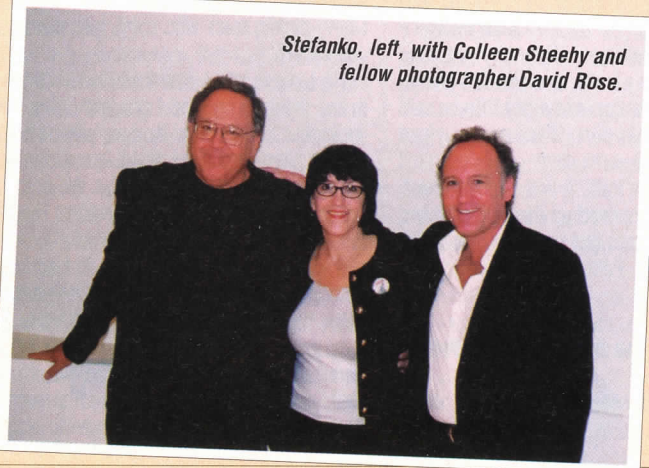
"I find Frank's photos of Springsteen to be very pivotal images in Springsteen's career and in the meaning of his music. Stefanko captured Springsteen just when the singer cut his hair and shaved his beard. Gone was his shaggy street poet persona. This new stripped-down look matched the more minimal sound of his music of this period. And it finally put to rest all of those 'new Dylan' accolades that hounded Springsteen earlier."

Sheehy continues, "Stefanko's Springsteen is a punk lean and lost, intense and driven. You see this in the tough stances, the white t-shirts, tight jeans, leather jackets, the sometimes menacing stares. Frank was able to elicit an intensity from Springsteen rarely seen elsewhere, one that matches the ferocity of his live performances and recordings of 1978-1982.

"I've been interested in Springsteen's connections to punk rock. He was in and around that scene even if not of it. Frank Stefanko's work suggests that connection in the images themselves and also through his equally beautiful photography of Patti Smith, the person that linked him up with Springsteen to begin with."

Sandra Choron, Project Director of Springsteen's book *Songs* and the Art Director for all of Springsteen's albums from 1986 to 2001, concurs: "Because Frank photographed Bruce before fame hit big, I think he was far more relaxed about his work than those who have photographed Bruce since. For me, Frank's work is about innocence. He knows how to step back and allow his subjects to speak for themselves, to reveal their own secrets. His images are unpretentious, unself-conscious. And they're singular: Here's Bruce and just Bruce. No real agenda, no showing off. Pure photography that captures a special time in Bruce's life and seems to say, 'Who knows what comes next?'"

Backstreets had the opportunity to sit down with Frank Stefanko in his South New Jersey home recently to discuss the man behind the camera, the man in front of the camera, and the work that resulted from that relationship. ▶



Stefanko, left, with Colleen Sheehy and fellow photographer David Rose.

Backstreets: I wanted to read you a quote in regards to the Rolling Stones: "I seen them live in 1966, in the heart of the February freeze. Frank Stefanko picked me up in a tow truck. We cruised through every red light in South Philly...." Who said that about you?

Frank Stefanko: That would have been Patti Smith.

In Creem Magazine?

Yeah, she embellished that story a little bit. It was a red and white Nash Rambler, not a tow truck. We may have slid through one red light, but not every red light. But we went to see the Rolling Stones at Philadelphia Convention Hall. If memory serves, and it was a long time ago, this was the days before security—it was just folding chairs in an auditorium. The Stones were preceded by Smokey Robinson and the Miracles and Patti LaBelle and the Blue Belles as the opening acts. It was a mixed audience. It was great. The Stones came out and did a fabulous show.

Bill Wyman was a stone-faced kind of guy. Never got any reaction out of him. He never cracked a smile. Patti said, "Watch this!"—we were about three rows back from the front of the stage, standing on our chairs like everybody else—and she jumped out of her seat, went right up to the edge of the stage and folded her arms and raised her eyebrow and stared at Bill Wyman until he cracked a smile, and she turned around to me and went "Yes!" And that was just the kind of girl she was.

You went to college with Patti Smith? Is that how you guys first met?

Right. Went to college, it was then called Glassboro State College, in South Jersey. It's now called Rowan University or Rowan College. When I saw her for the first time, I was reading in a communal area called the co-op. People would get a sandwich or a soda, and there was a jukebox in there. The first time I saw her there was a group of artsy-looking people sitting next to me. Patti came into the doorway and saw this girl—Janet Hamill, a poet now—and she just barged into the co-op and she said "Chaps!" That was Patti's nickname for Janet Hamill, and Janet's nickname for Patti was also Chaps, and she just said "Chaps, fire of my loins, come here and give me a hug!" Needless to say, most of the straight South Jersey kids just looked like, "what in the hell..." But Patti had her own group of arty people, their own little clique, and I looked up and I said, "I've got to know her!"

The Rolling Stones were on the jukebox; Bob Dylan was on the jukebox. And it was kind of a nice little center of art in the middle of the farm country of South Jersey. And we became friends. We had this love for the Rolling Stones and Bob Dylan and Motown music. Ultimately Patti left school and went to New York City, and while I was going to school I was working and and raising a family at the same time.

But my friendship with Patti continued even though she went to New York. Some of my other friends who were artists in school went to New York, too. I had been a photographer since I was eight years old, when someone gave me a box camera. So I used to go up to New York on weekends, and I took pictures of Patti Smith and hung out with my friend Kenny, who finally got a loft on Green Street in the Soho area. And I got introduced to a lot of mutual friends of Kenny and Patti. Robert Mapplethorpe was a friend of mine. He was Patti's friend. And Kenny's friends were all kinds of Soho crazies: actors, artists, photographers. And it was electric. My family was in New Jersey, my job was in New Jersey, my children were in New Jersey. But creative, electric charges were in Manhattan.

How did your photos of Patti lead to your working with Bruce Springsteen?

One day, Patti called me up. We had previously worked on an album, *Radio Ethiopia*. Someone else got the album cover, but I had some of the pictures on that. Patti had a lot of my photographs. At the time she was living on McDougal Street. She was at the Record Plant on East 43rd Street working on an album called *Easter*.

Previous to this, around the time of *Greetings From Asbury Park*, I was in New York and I told Patti, you've got to look out for this guy by the name of Bruce Springsteen. He's going to be famous someday. And Patti went, "All right" and kind of left it at that. Some time after that Patti had gone to a party, and she saw Bruce, and she went up to him and said, "You're going to be famous some day." Bruce said to her, "Well, what makes you say that?" and Patti told him, "Because my friend Frank from South Jersey said you're going to be famous some day!"

About a month later, I got an album in the mail from Patti. It was Bruce's *Greetings From Asbury Park*, and I took the album out and opened up the little postcard that's on the front. And right on the inside of the postcard there was an inscription that said, "To Frank, My biggest fan in South Jersey, Patti says," signed "Bruce Springsteen."

This was roughly four or five years before you had ever even talked to Bruce?

I had never talked to him—never had an inkling, no contact. But I had an album signed by Bruce Springsteen.

So years later, I got a phone call from Patti, and I knew she was working on this album *Easter*, and we had done some photography. She called me up and she said, "I'm home. Bruce Springsteen's with me over here. He's looking at some of your photos." They were both working on their albums at the same time.

He stopped by her place, and he was looking through her photographs and he was trying to get ideas. Patti was photographed by Bill King and a lot of famous New York photographers, and he saw the photographs I had done of her over the years. And Bruce said, "Hey Patti, who did this photography?" And Patti said, "Bruce, that's Frank Stefanko. That's the guy that I told you about a long time ago who said you were going to be famous. He's a fan of yours from South Jersey." And Bruce said to Patti, "Well, I really like his work. Do you think he'll photograph me?"

And she called me up on the phone and said, "How'd you like to photograph Bruce Springsteen?"

And your response was?

My response was, "Does the Buddha bend his knees?" I said, "Absolutely. Anytime. Anyplace." And Patti said, "Well, he'll probably be giving you a call some day."

Well, I didn't hear anything for three months. I was so used to the fickleness of New York City. So three months went by, and it was totally out of my head that I might someday get a chance to work with Bruce Springsteen. And one night I'm home, and I'm sitting in my living room in Haddonfield, NJ. My wife and kids, we had just bought this house in Haddonfield. I'm sitting there watching reruns of *The Untouchables*, and the phone rings. And this voice on the other end says, "Frankie! Hello, this is Bruce!" And I said, "Bruce who?"—you know, it's totally out of my mind that it's Bruce Springsteen. And he says, "It's Bruce Springsteen, you know... remember Patti Smith and all that? How about we get together and do some photos? I'd like to do some photos with you."

I said, "Absolutely. I'd love to. Do you want me to come up to New York? Do you want me to come up to New Jersey? Do you want to come down here?" And he says, "I'll come down to your house."

I said, "Great, how 'bout next weekend?" And he said, "Yeah, do you want me to bring anything?" I said, "Yeah, bring some changes of clothes and come on down."

Well, it's the middle of the winter, 1978, and he was working on an album called *Darkness on the Edge of Town*, and this was very important to him. There had been a big lull in his career. I know he really wanted this album to be received well. It was very important to him. He was taking control of everything. He has said he doesn't like that he's always been called "The Boss," but he's got such a strong sense of what he wants, and how he wants things to be in terms of all of his art. And when I talk his art, I'm talking about the music, the lyrics, the graphics, the copy... anything that has to do with his work, there's a signature at the bottom that says "Bruce Springsteen," and he's a tremendously hard working guy.

So you guys had this conversation, and you said, "Bring a change of clothes." At this point you hadn't heard any new music?

Nothing from *Darkness on the Edge of Town*. I hadn't heard any music from the album.

Had the two of you talked on the phone, or when he showed up, about the direction of what he wanted? Or was it: "Frank, take some pictures."

"Let's take some photos." That's all it was. That was the request. I didn't know where we were going with this. So on a Saturday morning, there's a knock at my door. And there's Bruce Springsteen standing in my doorway with some shirts and some pants in a supermarket paper bag, all crumpled up. He drove up in a white '58 Chevy pickup truck with some tree stumps in the back for ballast on the icy roads, you know?

He came in and I introduced him to my wife and to my children, and we sat down in my living room, and I brought out some of my portfolios and photographs and we looked through 'em. And we talked about life. And we looked through the photographs. And we talked about art. We talked about family. And we found out our backgrounds were pretty similar. We both had Italian mothers, and so forth and so on. He could have been my brother. That's how I felt about it. We had a very nice talk—very relaxed.

The house was an old house in Haddonfield, and we hadn't furnished it yet. We kind of moved around the house to areas that weren't so furnished, and we set up some lights and took some photographs. There were a lot of little nooks and crannies, and basically we just walked around the house and I said, "Why don't you sit here," or "Why don't you stand in that area near that window," or "Stand next to that wall," or "Sit on those steps," and he would just fall into it. We worked pretty much the whole day, then he went home to North Jersey. He asked if he could come by



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tomorrow, on Sunday, and I said absolutely.

Then the next day he came back, he drove up in, I believe, a 1962 midnight blue Corvette. There's a picture that's been published in *Songs* of him with that car. And we took a lot of other pictures that day.

Then he asked if the following week he could come down with the band—with the entire E Street Band—so I said, "Of course." He came down the following week-end with the E Street Band, and they were all over my house. I was playing chess with Clarence Clemons, who happens to be one hell of a great chess player. And we posed the band all over the living room and outside.

A friend of mine in East Camden had an old luncheonette that had knotty pine woodwork walls, chrome and vinyl, the real 1950s décor. It was a place called Shel-low's Luncheonette. I called him up and I said, "Bill, I'm coming over with Bruce Springsteen and the whole E Street Band. Can you keep the place open?" Because he closed after lunch. And Bill said, "Sure you are, Frank." And I said, "Bill, have I ever lied to you?" And he said, "Okay!"

We all went over there, and we took photos in the phone booth, at the counter, at the pinball machine. And Bill made cheesesteaks for everybody.

How did you show the results of all this to Bruce?

I made up all contact sheets from all those shooting sessions, and Bruce, at the time, was living in a suite of rooms on Central Park South, in Manhattan. He called me up, and he wanted to see the contact sheets, wanted to see what we had. I can remember driving up to New York City; I had a Volkswagen at the time, and there was a terrible snowstorm. Snow was piled up all over. I left my car downtown and I

took a cab up to Central Park South—and I never saw anyone dive into contact sheets like Bruce.

Bruce whipped out this magnifying flashlight, and he started looking at the con-tacts frame by frame... every frame. And then we got grease pencils, and he'd mark certain parts of the contact sheet, and he'd say "Frankie, this one—can you make this one a little darker? Can you print this one and make this one a little lighter?" He knew what he wanted. I'd never met such a consummate artist. Every contingency was just thought out, and he knew what he wanted.

So we went through the night, looking through all these contact sheets. Then I piled everything back up, went back to New Jersey and started printing up these photos for him.

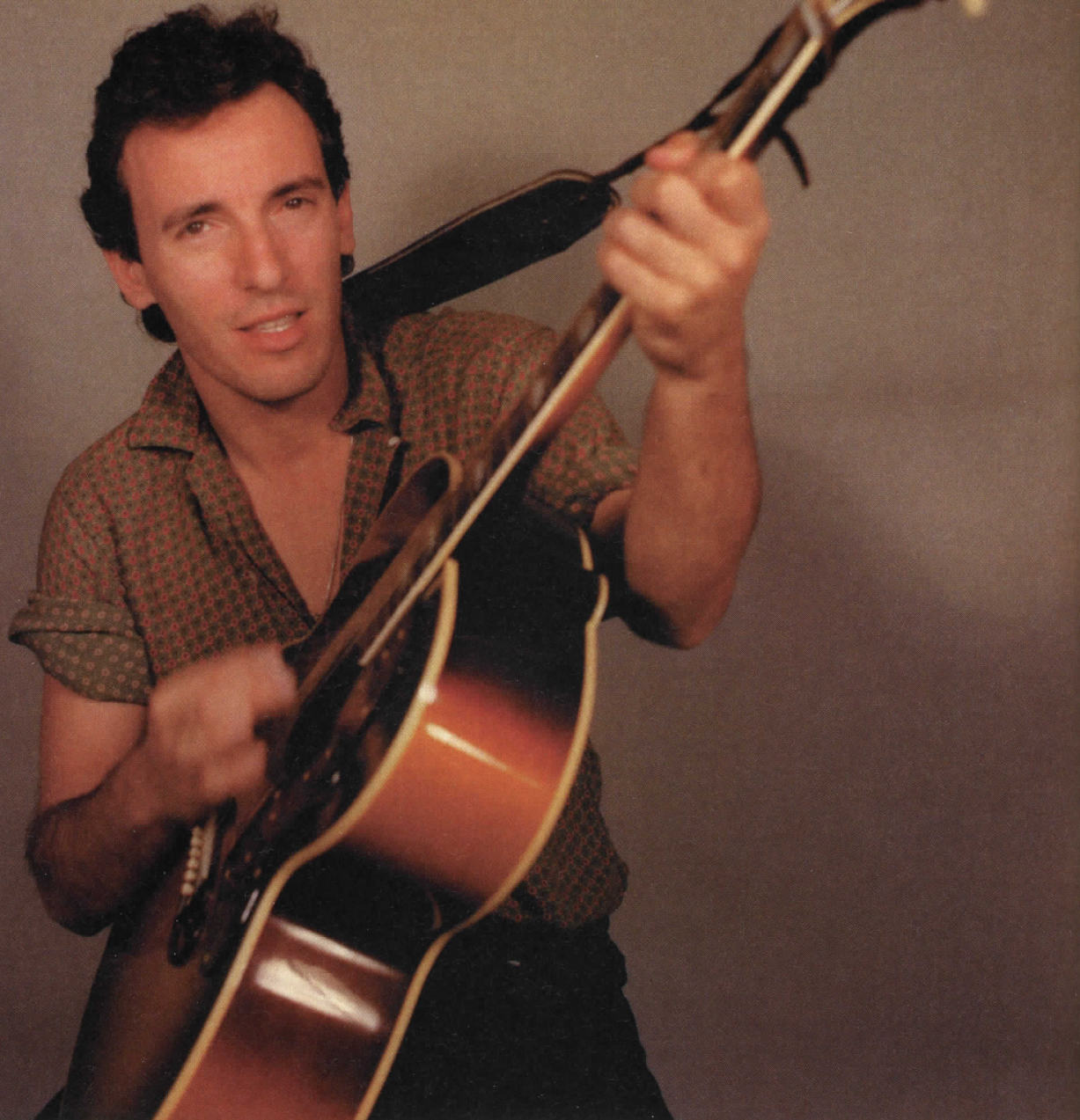
I presented him with the bill. The funny thing about it is, for all the art sense we had, neither of us had the business sense, you know. I presented him with a bill for \$369 for my work. I'm not going to tell you the amount, but he paid me a lot more than that.

Anyway, I got a call several weeks later and he said, "Frankie, you got the cover for *Darkness on the Edge of Town*. Front cover, back cover and the inner sleeve." It was such an honor.

Next thing I know, I get a phone call from Bruce a few weeks later saying he wants to take more photos up on the rooftop of where they were recording. That was when I first got to hear the album.

So, up until this point you hadn't heard a lick of music?

I hadn't heard a lick of music. I went up to New York, and my friend Billy went



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with me, he's my assistant. And I got introduced to everyone in the studio: Chuck Plotkin was there, Jimmy Iovine was there, Jon Landau was there.

The band and Bruce and I went up to the rooftop and took some pictures during the daytime. Then we decided we'd take some pictures at night. We had some time to kill, so Bruce decided to take Billy and I to dinner—we went into Times Square and we were playing pinball machines and then went to have a bite to eat at a steakhouse. And we came back to the Record Plant and we took some interesting night pictures up there. It was a great night.

We were packing up, and Bruce asked me to come into the studio. He was sitting at the piano in the studio, and he gave me an envelope, and he said, "This is for coming up to New York, you know." And I said, "Bruce, you already paid me for more than I billed you for." And he said, "Well, I appreciate you coming all the way up here to New York and I want you to have a little extra something." I was blown off my feet. And while we were standing there in the studio, I had the ultimate privilege of being alone in the studio with Bruce—he sat at the piano and played "Heartbreak Hotel" for me and sang it. It was a wonderful, wonderful experience.

Tell me about the photo shoot you did with Southside Johnny and the Jukes. Didn't you do a shoot at a restaurant where a mobster had been gunned down?

Where'd you hear that?

Heard it through the grapevine... I thought maybe Steven was working on the Silvio character before his time...

[Laughs.] Very interesting concept. I thought the same thing. What had hap-

pened, I was backstage at one of Bruce's concerts. It was the Spectrum in Philadelphia in '78, I think. Steven came up to me and said, "Frank, what are you doing this weekend?" And I said, "What are we doing?" [laughs], and he said "Why don't you come up to New York this weekend? I need to get some photographs. I'm producing a record for Southside Johnny Lyon, and I want to do a shoot for the band. And we want to do it in Little Italy." Well, I was very familiar with Little Italy. I said, "Yeah, I'd be happy to."

Steven said, "We'd kind of like to do it at Umberto's Clam Bar." They had some sort of fascination with where Crazy Joe Gallo had been assassinated on Mulberry Street and Hester Street. I don't know what prompted that [laughs], I never did get to the bottom of that fascination, but whatever the mystique was about Joe Gallo, it was one of the prompts for that location.

We went up to Little Italy. Met them at Hester and Mulberry Street at 11 a.m.—the entire band, the entire brass section. LaBamba and everyone was there. We basically started at Umberto's Clam Bar. Southside's band was 10 pieces. Taking up tables at an outside restaurant on a sidewalk, it takes up a lot of space, so they kept ordering food and wine and spaghetti and clams and whatever, and they paid for it so they didn't feel like they were abusing the situation. They were trying to be respectful. After that, we went across the street to a little cappuccino place with bistro tables. They sat down there and we started shooting, and they ordered food there! [Laughs]. Wherever they sat down, they ordered and were eating and eating.

We took a picture outside, at night, at Puglia's in the fluorescent or neon glow without any strobes or flashes, and that became the front cover for *Hearts of Stone*. The back cover, of course, had the photos from Umberto's Clam Bar.

We worked from 11 o'clock in the morning until 11 o'clock at night, with only one

small break in the afternoon to recharge strobes and stuff. But we worked all day. Johnny Lyon was wonderful to work with. When it was all done at 11 at night, my assistant Billy, Johnny Lyon and Steve Van Zandt, we went into Puglia's and ate. We sat there and talked about rock 'n' roll history, and I was impressed at how much Steven and Johnny knew about esoteric rock and roll. It was wonderful.

For *The River*, you did the front and back covers. Was that a new photo session or was that something that came from the '78 photo sessions?

The front cover of *The River*, that was an unbelievable two weeks. Jimmy Wachtel was the art director on that album. Bruce was out on the West Coast, he was mixing the album out in California. He didn't have time to do another shoot, but I guess he had it in his mind that there were still some photographs from the *Darkness* shoot that he wanted to use for *The River*. *The River* was the next step from *Darkness*. Similar characters. It was still about the plight of man. I think he just wanted to keep that particular look... just to keep that going.

So we had done these multiple shoots for *Darkness*: several in Haddonfield, shoots in New York City, shoots in East Camden, NJ.... so we had a big stack of contact sheets. And I had a duplicate set of contact sheets made up—Bruce had a set with him, and I had a set in my darkroom—and we had them coded and numbered. So, because it was California time, Bruce would wake me up at two o'clock in the morning every night [laughs].

"Frankie! Contact sheet number 78... look at shot number three. See that shot? Do you think you can make the right side of that doorway look a little darker, you know?" [Laughs.] "Can you move this" or "can you just focus on that"... And I'd be making notes like crazy while we were having these late night conversations.

Then we'd hang up, and I would go do this all-night darkroom session. I'd come out at like ten in the morning, box everything up, Fed Ex would come in, and then—boom!—it went to California the next day. The following day Bruce would call and say, "I got those. We have them spread out all over the place here. They look good, but... on contact sheet number three..." [laughs] and this went on for two weeks. Until they finally go to the point where Bruce said, "Send me anything you can!" [laughs].

The back cover of *The River* was a shot I had taken of a storefront window, at a paper goods store in New York City. It was an unusual looking formation of paper goods, and I took a picture of it. And actually that was the first time that the American flag appeared in association with a Bruce Springsteen album. There was a little American flag in there, in between the bride and the groom, and he liked that for the back cover. And then that really stark picture [on the front], that black and white picture, with what I call "the eyes of truth" looking at you. That front cover picture was chosen from the 1978 shoots for *Darkness*. He did all that from California. And it worked out real good.

Tell me about some of the sessions you shot for *Nebraska*.

It was Memorial Day weekend, it was extremely hot, and Bruce had made some arrangements with me to come down and do some shots for an album he was working on. He came down to my house—we did some pictures outside, we did some pictures inside. At one point we decided to take a break, take a ride and get away for a while. It was really hot. So I said to Bruce, "I only have Bruce Springsteen cassettes in my car. You might want to bring some cassettes from your car and we'll take them with us." So he went into his car, got a cassette and stuffed it into his shirt pocket, and we got in my car and we headed out of town. We ended up heading towards the Jersey Shore. We were looking for some outdoor locations. Bruce was looking for billboards. He was looking at the signage of restaurants, and I perceived that he was processing... getting ideas for things... always working... always thinking.

We were driving through the New Jersey Pine Barrens, and I had a car with air conditioning. And I said, "Bruce, what do you want to do? Should we put the air on or keep the windows down?" He said, "Nah, let's keep the windows down." And there we are, driving through the Pine Barrens, and it is *hot!* It's maybe 90 degrees, and the sun was baking the pine needles, and that smell permeated the air.

I asked Bruce to pop in the tape he had, and it was the best of Creedence Clearwater Revival. So Bruce and I are driving through the New Jersey Pine Barrens, and we're singing CCR's "Lodi" together. And I'm harmonizing, even though I can't sing, with the master. Just that moment I thought, does it get any better than this?

The work that we did for *Nebraska* was used for other things: tour books and music books...

Publicity photos...

Yeah, other venues, but the pictures that we did, although they had a certain feeling... We were talking, for instance, about the song "Mansion on the Hill." And I went running to find all these old mansions and take pictures—especially mansions that were up on hills, with wrought iron and all that. We looked at them, and Bruce said, "You know, Frank, the thing about the 'Mansion on the Hill' is that the vision of that mansion is going to be different in everybody's mind." He said, "We can take a picture of a mansion on the hill, but it may not be the vision of the mansion on the hill that this guy sees or that gal sees." There's some things that have to be left to the imagination.

Because when we were working on *Nebraska*, after reading all the lyrics and listening to the whole album before starting the shooting session, I said, "You know, Bruce, if I could get my photographs to be half as good as the pictures that you paint with words, then we'll have done the job."

We did good photographs, and I really liked them, but it wasn't the stark, bleak look. The David Michael Kennedy shots—those grainy, stark photos—were something that Bruce thought said it better. And in retrospect he certainly was right, but we did get a nice series of shooting sessions out of that.

Now that you've gone through the process of putting the book together and working on the Govinda show, what things did you learn about yourself as a photographer and about the time you spent shooting Bruce and the band?

Well, of course, during that specific period of time, 1978 to 1982, working on *Darkness*, *The River* and *Nebraska*—and in between all that we did the album cover for Southside Johnny & the Asbury Jukes—it was a whirlwind of events. It was a tremendous opportunity. I felt very blessed. When you get to read some of the anecdotes in the book—I made a comment there, and I can't repeat it verbatim, but it was basically this: imagine that you have the opportunity to work with the one person, the singular person, that you would like to work with. A movie star, or a rock star, or whoever you idolize the most—you had the opportunity to work with that one person. Well, I had that opportunity with Bruce Springsteen. And I couldn't have picked anyone better. It all just fell together. It was all like magic. The word *magic* comes up a lot [in the book].

He's tremendously photogenic in many different ways. He also has such striking features. You know we see eyes first

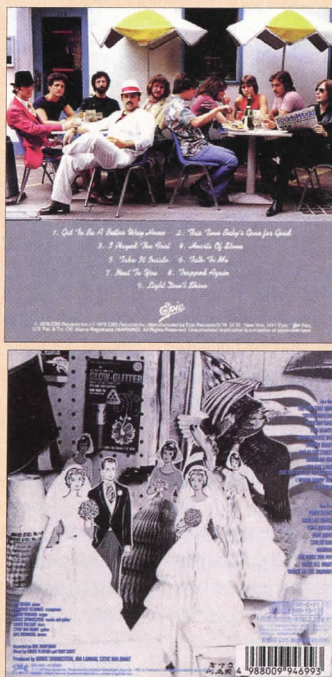
when we do portraiture? First the eyes! Always the eyes. The eyes are truth. And then the rest of the face comes into view. There's a lot going on in those eyes.

He's wonderful to work with. He's hard working. He has an unbelievable work ethic. We would start working in mid-morning and go right on into late at night, with very little stoppage. And it was a matter of, "Okay, we have this amount of time to do this job, so let's do as many different looks with as many different locations or positions that we can, to get to the final product."

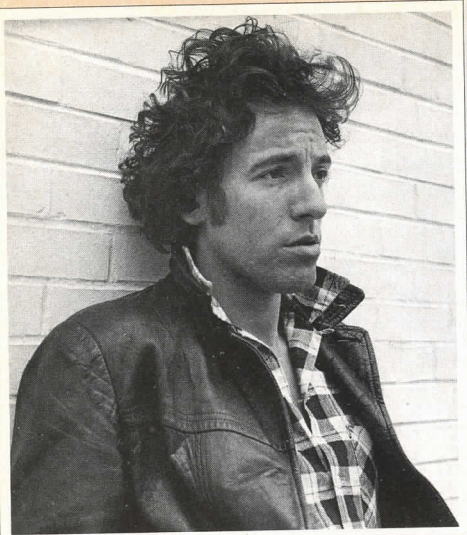
How much of that was collaboration, and how much of it was Bruce saying, "I want a very specific look and feel for this" and you saying, "Okay, let's try this..."?

In the beginning there was natural collaboration. There was a question about a picture in the book, where he's kind of leaning up against a brick wall and [the book editors] wanted to know what the deal was on that. We were just walking through the streets of Haddonfield, and there was this brick wall painted white, and it just looked kinda interesting. So I said, "Why don't you go lean on that wall?" And he just blended right in, like he was hanging on a street corner. And then he turned and he gave me this really... I mean that's one of the facets of Bruce, he's an actor. I noticed that when we were working these things. Basically, I'm the photographer, I'm the director, I'm saying, "Bruce why don't you sit over here?" or "try this" or "try that."

But then it was equal, because he would add in what he thought might work in a given scene or a given [shot]. His suggestions and contributions to the photograph were equal to the task. When you looked at those eyes and you looked at that face, and he'd give you this look or that look... it was just raw emotion. There were so



On the flip side: Stefanko's back covers for *Hearts of Stone* (top) and *The River*.



FRANK STEFANKO PHOTOS

many looks. You might be going for one thing, he'd turn around and come up with a different look, and it was working and you'd just go with it.

Each time you snap that shutter, each time you pull that trigger, so to speak, you're crystallizing what you want: that moment... that crystal moment. Each time—if you're shooting hundreds of shots in a given day, you've got to come to what I call that "photographic climax," each time. The photographer, myself, is maneuvering the right angle, the right composition, the right light situation. And he's maneuvering to be comfortable, to do the feeling that he wants. He's emitting a certain look or feeling that he wants to emit, I'm maneuvering to get a certain look, a certain composition. And when we both hit on it, and we're right there at the same time... *boom!* It's that crystal moment. And we snap it! And while we're maneuvering and while we're getting to that, you're gearing up, and then you get the shot! And then you let go and then you relax, but then you've got to build up to the next crescendo, you know, to do it all over again. You know, to bring that intensity up each time and then have it wane and then bring it up... *[laughs]* ...it's draining. I was exhausted and I wasn't doing the posing! I can just imagine how he felt.

But boy, he would just go! He was all go. No stop. All go. He wanted it to be right. The integrity had to be there. I think he mentioned in his forward, in the introduction to my book, that it was the look that he was searching for at that time that best worked with the characters that he was writing about, the themes that he was writing about, and that's why ultimately he chose those pictures for the cover of *Darkness on the Edge of Town* and *The River*.

One of the things you talked about was Bruce getting comfortable in front of the camera, and the two of you working in a collaborative process. If you were to believe what you read or hear, we often hear from other photographers that Bruce isn't very comfortable in front of the camera or looking at photographs of himself. And yet, you can't help but see in your photos and in the photos of others that he's very natural in front of the camera. I'm wondering if it's almost a Robert DeNiro thing, where he doesn't like all the things that go with it, but when you start clicking that shutter, it's Magic Time!

Well, here's the thing. I've heard that he's mentioned that some photographers come in with a lot of equipment and lights—strobes, and color tech people, and makeup people, and a whole entourage—and it kinda throws him a little bit. The work that we did back then... I'm a simple photographer. I might use one guy to work some lights or something, but it was basically Bruce and myself in a very intimate, a very close situation.

The book is called *Days of Hope and Dreams*, which is a take-off on Bruce's song "Land of Hopes and Dreams," which I think is a wonderful song. But then the subtitle is "An Intimate Portrait of Bruce Springsteen." And I think that's what we did. It was one-on-one. It was relaxed. We didn't have an agenda, per se. If we walked around the house and took some pictures—great. If we went in the backyard or on the front porch or walking the streets of Haddonfield, NJ, or on a rooftop in New York City, or in a home in Monmouth County, or wherever we were, we just went with it. It was a relaxed situation. Because it was just Bruce and myself, and because we had talked for a lot of time before we actually started the shooting session. I heard him say to some people, "These other photographers have all this equipment. Frank comes in with his camera. He points his camera. He shoots. He gets the picture". Maybe that made him feel a little more relaxed.

I heard from another photographer, from David Rose, who did the *Lucky Town* and *Human Touch* album covers. Beautiful, beautiful color photographer. Gorgeous

work. Good photography. David said that one of the first times he got to do a session with Bruce he was told, "You've got 15 minutes," and he had to work real fast. David Rose told me this. Of course, there were other sessions after that.

A lot of this has to do with the time factor. [My photos were] done in a period of Bruce's life where he didn't have all the pressures, all the commitments and all the things to consider that he does now. He was searching for a look, so he spent the time with me to get what he was looking for.

Could we take the same pictures now that we took then? I don't know. I'd love an opportunity to give it a try sometime. But I know that in 1982, when I took those pictures, I was a little more in awe of him than I was in 1978. Even though I was a fan in '78,

and he was the one person I wanted to work with, it was still kind of like "He needs me for these pictures and I need him." But later on as he became more famous, it was like, "Wow, I'm photographing Bruce Springsteen!"

In a case like that, is there a point where you're looking through the lens and you go, "Holy shit, I'm photographing Bruce Springsteen!" or do you have your professional face on....

Yeah, when I'm actually working, it's all about the photograph. Bruce is the subject in the composition. I'm more concentrating on what location we're going to use... how's the lighting? How is Bruce dressed? How's his hair?

The 1982 shots, when he came to my house, his hair was a little different. It was all pushed back—he looked like a skinny Dane Clark, he's an old actor. But it worked. It was a little more Elvis...

A little more rockabilly....

It wasn't the Al Pacino, *Dog Day Afternoon* tussled hair from the *Darkness* shots. And so you're looking at all this stuff, seeing how the light falls, and trying to keep it all fresh. You don't want Bruce Springsteen to get bored in front of you. And you want to be able to put a decent amount of contact sheets down, so that we can say "here's a good set" and come up with something that's going to work.

What would you say are your favorite photos in the book? And are there any photos in there that are going to surprise the fans?

A few of the photos were used in other venues. For instance, some of the photos were used in Bruce's book *Songs*, and some of them were used in Dave Marsh's book *Born to Run*. But, because we're putting at least 80 photos in the book, a majority of the photographs have never been seen before. These photos reflected



Bruce in his youth. Of course they don't go back as far as the Phil Ceccola stuff, but it wasn't too far after that. And it was also Bruce waiting for something. Looking for something. Something was coming. The magic was down the road. There was just this feeling that great things were going to be coming. The magic was down the road. It was just over the horizon.

It was a magic time for me, too. My kids were there. They got to experience all this going on. My wife was alive at the time, and it was all going on. It was a time of hope and dreams for all of us, and that's why we used that—stole that title.

None of the photos are going to surprise anyone. What people are going to see is a trend. There's a trend of honesty. A trend of innocence—just this young Bruce. A lot of people have photographed Bruce; they've done a session here or there with Bruce. These are all intimate shots.

Besides your artistic side, I'm sure Bruce has a ton of respect for your previous refusal to talk about him, and it appears that you two have a strong friendship. How did you go about getting Bruce to write the forward for the book?

I asked him. [Laughs.] Basically, I got word to Bruce that I was doing a book. The whole thing started a couple years ago, when Carol came back into my life. At my late age, I had all these photo negatives and all this stuff that I had sat on for all these years for a number of different reasons. Number one, I didn't want to do anything without Bruce's permission. I never asked for his permission. He always encouraged me, "Do something with your photography".

I mentioned to someone the other day: I'm kind of like Roy Hobbs from *The Natural*. I knew all the people. I hung out with Patti Smith, I knew Robert Mapplethorpe, I took pictures of these people, I worked with Bruce Springsteen... but I had my family, and the things that went on in my life, and I was working, and all these things got put on the back burner. And then one day you wake up and you say, "Hey, I'm 55 years old and I haven't done anything with this!" It was Carol coming into my life that inspired me to get things moving along. Doing the ["Springsteen: Troubadour of the Highway" museum exhibit] thing kick-started things for me. I had four or five things in there, which happened out of the blue, and that was thanks to Sandra Choron and Colleen Sheehy.

Before we started the book, I got word to Bruce that I wanted to do the book and a gallery show, and I got word back that it would be okay. So I proceeded.

Then it got down to the point where it was really happening. I wanted to make absolutely sure it was okay. Back in 1978, when we first got together, we shook hands. And aside from a couple of shots, like the *Darkness* cover and the *River* cover, which Bruce owns the rights to, I own the rights to everything else—and the agreement was just a handshake. And I said to him, "I will never do anything with these pictures without your permission." And that was the handshake and the agreement. "I'll own the negatives, but I'll never do anything to displease you." And I honored that.

So when it came to this book, and I was going to put a lot of these pictures out, I had to get his absolute understanding of what I was doing. So, I got word to him that I wanted to do this, and he called me up. He called the house and he said, "What's going on?" I said "I'm doing this book. I'm calling it *Days of Hope and Dreams: An Intimate Portrait of Bruce Springsteen*. It's going to be 80 or 90 photographs that I did of you between '78 and '82, a little bit of copy, and I want your blessing." And he said, "Go for it! You have my permission. I'm happy for you." He was encouraging.

I said, "Well you always told me, 'When are you going to get some stuff done?' and I waited a long time. So Bruce said, 'Go ahead. Do it.'"

Then I said, "Would you mind writing an introduction for the book?" And he said, "Absolutely."

Just like that—"Absolutely"?

Well, I had asked that question originally, when I had asked permission, and I was told he would do it. I was also told Bruce doesn't usually do these things: "Don't be surprised if you just get a few sentences out of him." I said, "That's fine! That's more than I could ever hope for."

Bruce said he would do the introduction when I spoke to him on the phone. I told him what was going on in my life; I brought him up to speed. I told him that I had reunited with my high school sweetheart, Carol, and that we were also dedicating the book to my first wife, Sheila, who had passed away from cancer. I told him we were including a small photograph of Bruce with Sheila from the 1982 sessions,

and were going to have a little dedication page. And then I told Bruce that that was Carol's idea.

When I told Bruce it was Carol's idea, he said, "Put her on the phone!"

[Laughs.]

Carol: I thanked him for everything he had done for Frank—I didn't know what else to say.

Stefanko: We told him what we were going to do, and about the dedication he basically just said, "God bless you!"

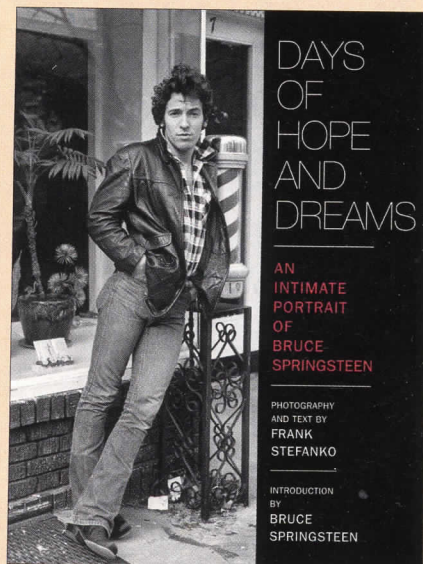
This was in between the break on the *[Rising]* tour. I said, "I know you're getting back on tour, but I gotta nail you down now, because we have a deadline on this book." So it was about several weeks later, through Landau's office, I got an e-mail. This was through Barbara Carr.

One other thing: while we were on the phone, Bruce said, "You know, Frank, we're going to be in Atlantic City on March 7. You need to come see me." I said, "I'd love to, but there's no tickets around!" And he said, "No, no, no. You're going to come see me!" [Laughs.] So tickets were left up there, and what a show that was!

Anyway, long story short, I got an e-mail from Jon Landau's office, and there was a four-paragraph introduction to the book. And when I read the introduction, it was unbelievably wonderful what he said about me. I was not worthy! [Laughs.]

Any plans for a photo shoot with Bruce in the future?

He said backstage a few years ago, when I saw him in Philadelphia, "We have to get together and do a new shoot." If he ever gets ready, I will always be ready. I told him I could still pull the trigger. If he feels the kind of work I do is what he wants... I mean, he changes a lot of things all the time. He changed his entire production staff for *The Rising*. From the engineering, to the art direction, to the musical direction, to the photography. He's always trying something new. If the opportunity should ever come up, I will relish it. 🐾



FRANK STEFANKO PHOTO

BRUCE SPRINGSTEEN & THE E STREET BAND



JUSSI ESKOLA PHOTO

THE RISING TOUR PART III • FEBRUARY - JUNE 2003



WHEN IT WAS A RUMOR, it seemed too good to be true: a March mini-tour of smaller arenas, primarily along the East Coast. For those who hadn't experienced the legendary shows of the mid-'70s (during which, if you were in college, it was more likely than not that Bruce & Co. would show up for a gig on your campus), it seemed like a chance to find out what they had missed. These first *Rising* shows of 2003 gave East Coast fans something to look forward to after an especially difficult winter, particularly with

BY LISA IANNUCCI

the threat of less personal stadium shows looming.

The threat of something else was in the air—military engagement in the Middle East. Most major cities, already hit hard by the economic effects of the September 11 attacks and resulting security concerns, as well as by the general downturn in the job market, were now bracing for this new uncertainty. Other issues hovered—the nearly 100 fans who died in the Station nightclub fire in Rhode Island, and of course the far more mundane issue of the “revamped” GA process, which had many people upset. Finally, there was the issue of the Grammy results (see previous issue). The awards are notorious for being both conservative and sales-driven, and this year's results were no exception. There were gasps from the audience when the 2002 Album of the Year was announced, and the brief shot of Bruce's reaction showed a bemused expression: “What can you do?” his expression seemed to say.

So it was against this backdrop that Bruce and the E Street Band played seven shows in early March 2003. Because of the relatively small size of the venues and restricted sales in two markets (Rhode Island and New Jersey), tickets for these shows were not easy to come by. Audiences in some of these hardcore markets were genuinely pleased to be hosting their hero again and did not take him for granted. The venues were sold out (outside of the Texas gig), loud and appreciative—after all, these facilities have not been visited very often by

acts of Bruce's stature. These small, “forgotten” arenas have atmosphere that just can't be duplicated by the soulless, luxury suite-filled arenas which dominate now. The effect on Bruce and the band, as they revisited some of these cities that had played such a role in their past, was startling—it was as if they had gone back in time. The fondest wish of many who had missed seeing the band in the '70s is to do precisely that. Song selection was often topical, surprise guests abounded, and local references were plentiful. Each show seemed to up the ante for the next, with the finale in Rochester among the best in recent memory. Who needed stadium shows?

DULUTH: To open the 2003 tour, Bruce and the E Street Band return to the Atlanta metro area for the second time in three months. Starting a new trend, they open with something other than the usual double shot from the new record—a blistering “No Surrender.” It is Bruce's first public appearance after the disappointment at the Grammys, and his comments are uncharacteristically sarcastic as he launches into the song: “I'd like to thank... absolutely fucking nobody,” he declares, hinting at some real disappointment at this slight by the music business Powers That Be. Standing out in an otherwise fairly standard set are comments made before “Born in the U.S.A.”: “I hope there's a peaceful solution to the situation in Iraq... Let's get our troops home safely. I wrote this song in the '80s about the war in

Vietnam, and I don't want to have to write this song again"—a declaration which would become increasingly strident in the next couple of weeks.

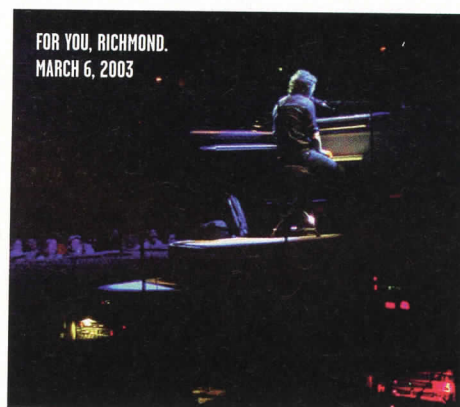
AUSTIN: Mindful of the significance of being in Dubya Country as the administration prepares battle plans, Bruce takes the opportunity of this (rescheduled) show to shock the audience by opening with Edwin Starr's "War." It had been soundchecked that afternoon, but even longtime fans are taken by surprise. The politically charged song leaves little to the imagination with regard to his feelings on the issue, and Bruce makes no further comment.

Though the building is far from sold out (the rear stage is curtained off) and the audience is less than enthusiastic at times, Bruce seems to be in a good mood and pulls out a couple of unusual selections, including a mid-set "No Surrender" and "Darlington County." "Growin' Up" shows up late in the set as a duet (Bruce on acoustic with Clarence on sax) dedicated to the folks in Austin who've supported the band "since the Armadillo days" (the famed Armadillo World Headquarters, a defunct venue favored by the city's underground in the '70s). Veterans of other area shows have come to expect a Joe Ely appearance, and the Flatlander does not disappoint, though he does not show up until a couple of songs into the encores. There are some Texas-style rarities during the unusually long set, including "This Hard Land" (dedicated to Ely), "Cadillac Ranch," and Mr. Ely's own "All Just to Get to You," in which the two trade incendiary lead vocals. Ely returns for an extended jam on "Working on the Highway," which features Danny on accordion and Clarence on washboard, and sounds for all the world like a bayou zydeco party.

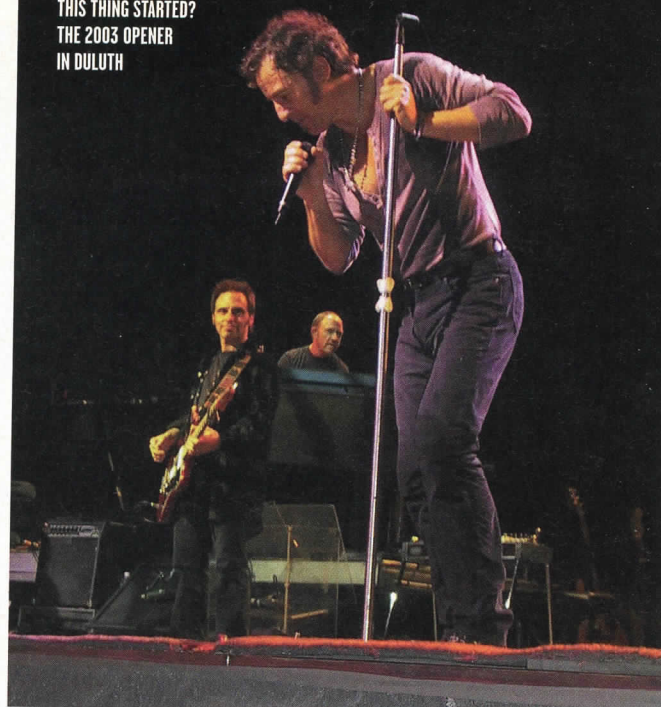
JACKSONVILLE: A small venue in an offbeat market brings out some more unusual material: the relationship songs "Better Days" and "Tougher Than the Rest." This was the first "Better Days" and the second "Tougher" of the tour, and many newer fans may have never heard these songs live. Gone are the days of the obscure cover as encore — but wait, out

comes "Let's Go, Let's Go, Let's Go" in tribute to the late rock 'n' roll pioneer Hank Ballard (father of "The Twist"), who died March 2. Bruce continues to make "Born in the U.S.A." a "prayer for peace."

RICHMOND: After almost thirty years, Bruce and Co. return to the city that was, for a time, their second home. This is a much-anticipated return by the E Streeters, and the local paper runs several articles on Steel Mill and its devotees. Fans in this oft-overlooked market south of Washington D.C. are thrilled to have him back, and Bruce is clearly pleased to return to the city that meant so much to his career. The arena itself is in some disrepair, but the sound is great, and the crowd is loud and gracious in its responses. Tonight's rarity is "You Can Look" — it is a bit difficult to recognize at first, and Clarence blows the "Hey you, out of that car!" bit. (A laughing Bruce makes him do it again.) Bruce's solo piano spot returns, and he performs a mesmerizing "For



HOW DO WE GET
THIS THING STARTED?
THE 2003 OPENER
IN DULUTH



BRIAN O'REILLY PHOTO

You," dedicating it to "all my old friends in Richmond," including former bandmate Robbin Thompson.

Some fans had been expecting an appearance by the Richmond local, as Bruce has jammed with him in the past. Accordingly, Bruce reprises "Let's Go" as the first encore and brings out Thompson, along with another Virginia boy, Bruce Hornsby, to trade verses. "The other Bruce" takes two accordion solos, and Bruce grins broadly. The joy evident on his face as he gives his buddies some face time before the hometown crowd is worth the price of admission, and he dedicates the song to a "great father of rock 'n' roll" Hank Ballard. Before "My City of Ruins," he recalls, "This was a town where we made our living for a long time... [it] kept us going, and you don't forget that." By the end of the night, the place smells of beer and sweat (16 oz. cans on sale at the concessions stand litter the floor), lending the arena the air of a post-party frat house. On a night when memories of Steel Mill glory days abound, this is strangely appropriate.

DAN EITNER PHOTO

**FEBRUARY 20
GWINNETT CENTER
DULUTH, GA**

SETLIST: No Surrender/The Rising/Lonesome Day/Candy's Room/Empty Sky/You're Missing/Waitin' on a Sunny Day/Promised Land/Worlds Apart/Badlands/Out in the Street/Mary's Place/Countin' on a Miracle/If I Should Fall Behind/Thunder Road/Into the Fire/This Hard Land/Glory Days/Born to Run/My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Dancing in the Dark
SOLO PIANO SLOT: "If I Should Fall Behind."

**MARCH 2
FRANK ERWIN CENTER
AUSTIN, TX**

SETLIST: War/The Rising/Lonesome Day/No Surrender/Empty Sky/You're Missing/Waitin' on a Sunny Day/Darlington County/Worlds Apart/Badlands/Out in the Street/Mary's Place/Countin' on a Miracle/Growin' Up/Thunder Road/Into the Fire/This Hard Land/Cadillac Ranch/All Just to Get to You/Born to Run/My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Dancing in the Dark/Working on the Highway
SOUNDCHECK: Includes "War."
NOTES: Tour premiere of "War." "Growin' Up" is solo acoustic, plus Clarence on sax. Joe Ely guests on "All Just to Get to You" and "Working on the Highway."

**MARCH 4
JACKSONVILLE COLISEUM
JACKSONVILLE, FL**

SETLIST: The Rising/Lonesome Day/The Ties That Bind/Prove It All Night/Empty Sky/You're Missing/Waitin' on a Sunny Day/Better Days/Worlds Apart/Badlands/She's the One/Mary's Place/Tougher Than the Rest/Countin' on a Miracle/Thunder Road/Into the Fire/Let's Go, Let's Go, Let's Go/Glory Days/Born to Run/My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Dancing in the Dark
NOTES: Tour premiere of "Better Days" and world premiere of "Let's Go, Let's Go, Let's Go."

**MARCH 6
RICHMOND COLISEUM
RICHMOND, VA**

SETLIST: The Rising/Lonesome Day/No Surrender/Prove It All Night/Empty Sky/You're Missing/Waitin' on a Sunny Day/You Can Look (But You Better Not Touch)/Two Hearts/Worlds Apart/Badlands/She's the One/Mary's Place/Countin' on a Miracle/For You/Into the Fire/Let's Go, Let's Go, Let's Go/Glory Days/Born to Run/My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Dancing in the Dark
SOUNDCHECK: Includes "Local Hero" and "He's Guilty."
SOLO PIANO SLOT: "For You."
NOTES: Robbin Thompson and Southeastern Virginia native Bruce Hornsby guest on "Let's Go."

ROBBIN ON RICHMOND

"THE TALK FOR WEEKS leading up to the Richmond show centered on one question in particular. Is Bruce Springsteen playing Richmond because he hasn't played here in a long time, finally coming back to visit the people who followed him from the days when he was hanging here and playing in Steel Mill? Or is it just because the venue was a better 'deal' than Hampton, Norfolk, Virginia Beach... the places that were more logically the better choice? The Richmond Coliseum is not known for its wonderful sound qualities.

"It became obvious to me after talking with him before the show that it was because he really wanted to play Richmond. I even heard them mess with [Steel Mill's] 'He's Guilty' at check.

"I'm a Bruce fan. Not a Bruce fan like some of you are Bruce fans—I don't know all the words to his tunes, I don't even have all his albums. But I'm a Bruce fan because of what he is, what stands for, and how he carries himself. I'm not a 'famous guy' like most of the guests that are asked to join him on stage for an encore. I'm just a guy who is lucky enough to make a halfway decent living playing and writing music. Music that most of the world probably won't ever hear like they hear Bruce's music. I'm a guy who was fortunate enough to at one time, for a very short time, share the stage with Bruce. We were kids just having the time of our lives. With that said, Bruce still invited me to join him on stage for a 'sing.' I think that kinda says it all.

"When he sent out his solo rendition of 'For You' to me and former Mercy Flight drummer David Hazlett—well, let's just say I was very touched. And the entire city of Richmond, Virginia should have had tears in their eyes, because it said 'Yes, Richmond, I remember, and I love you all.'"

—Robbin Thompson, as told to Christopher Phillips

Thompson, former Steel Mill vocalist, is a Richmond native and resident and co-founder of In Your Ear studios. He recently released two new CDs, One Step Ahead of the Blues and The Vinyl Years. Visit www.robbinthompson.com for more details.



RICHMOND, MARCH 6.

ATLANTIC CITY: At last, the most anticipated show of this leg arrives. Tickets to this event were like gold—more than a few fans had even purchased tickets to the Somerville benefits hoping to trade for this show, but to little avail. People were just not giving up the chance to see Bruce in a small venue in New Jersey, especially one he hadn't played before and which had such a fascinating history (in addition to the Beatles and the Rolling Stones, Boardwalk Hall has hosted such events as the country's first indoor football game and the 1964 Democratic National Convention). In tribute to the building's most famous event, the Miss America Pageant, Bruce has its theme song played as both entrance and exit music (ironically, the venue staff does not have a recorded version on

hand, and a frantic last-minute scramble to locate a suitable recording ensues). The building's interior resembles nothing so much as a larger Asbury Park Convention Hall, and its Jersey Shore ambiance puts Bruce in a relaxed, talkative mood.

As expected, he opens with "Atlantic City," and comments that "it's real old school tonight." More than once on this leg, Bruce has remarked upon the unique flavor of the older venues, speaking of their sense of history and atmosphere. "We need to hold onto places like this," he declares to the Atlantic City faithful, clearly moved to be on the same stage as many of his childhood heroes. Everyone is in high spirits, and the crowd responds vociferously throughout the evening. Somewhat troubling,

MARCH 7 BOARDWALK HALL ATLANTIC CITY, NJ

SETLIST: Atlantic City/The Rising/Lonesome Day/Prove It All Night/Empty Sky/You're Missing/Waitin' on a Sunny Day/Does This Bus Stop at 82nd Street/It's Hard to Be a Saint in the City/Worlds Apart/Badlands/Out in the Street/Mary's Place/Countin' on a Miracle/Jersey Girl/Into the Fire//Tell Me Why/Glory Days/Born to Run//My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Dancing in the Dark/Roll of the Dice

SOLO PIANO SLOT: "Jersey Girl."

NOTES: Tour debuts of "Jersey Girl" and "Roll of the Dice," and the world premiere with the E Street Band of the Beatles' "Tell Me Why."



MARCH 10 DUNKIN DONUTS CENTER PROVIDENCE, RI

SETLIST: War/The Rising/Lonesome Day/Night/Candy's Room/The Fuse/Empty Sky/You're Missing/Waitin' on a Sunny Day/Spirit in the Night/Worlds Apart/Badlands/Out in the Street/Mary's Place/Thunder Road/Countin' on a Miracle/If I Should Fall Behind/Into the Fire//Bobby Jean/Ramrod/Born to Run//My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Dancing in the Dark

SOLO PIANO SLOT: "If I Should Fall Behind."

NOTES: Patti is out sick. This tour's first full-band performance of "Spirit in the Night."

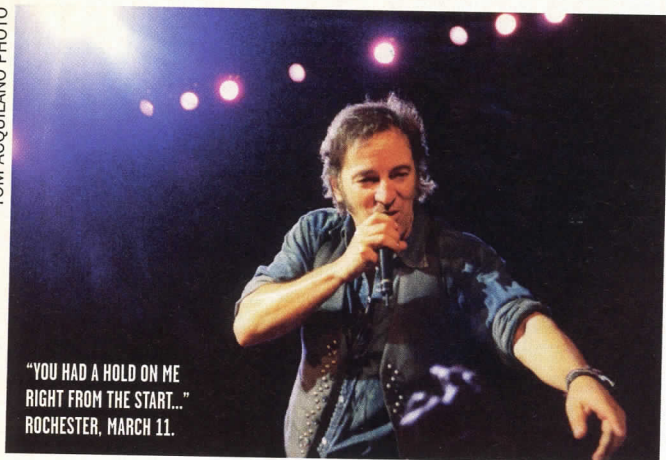
MARCH 11 BLUE CROSS ARENA ROCHESTER, NY

SETLIST: No Surrender/The Rising/Lonesome Day/My Love Will Not Let You Down/Empty Sky/You're Missing/Waitin' on a Sunny Day/Blinded by the Light/Worlds Apart/Badlands/She's the One/Mary's Place/Nothing Man/Backstreets/Night/Into the Fire//Bobby Jean/Ramrod/Born to Run//My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Fire/Dancing in the Dark

SOUNDHECK: Includes "Jackson Cage" and "Further On (Up the Road)."

NOTES: Patti is out sick. The tour premieres of "Fire" and "Blinded by the Light."

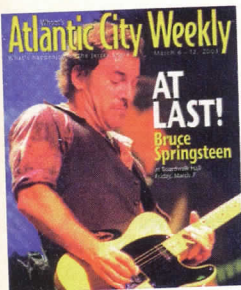
PAUL KAYTES PHOTO



"YOU HAD A HOLD ON ME
RIGHT FROM THE START..."
ROCHESTER, MARCH 11.

though, is the seemingly unprecedented mass exodus for the lobby during the "Empty Sky"/"You're Missing" pairing. Also troubling are the cheers following the "eye for an eye" line of the former song. This has been happening on and off since the tour's inception, and Bruce can't contain himself on the subject any longer: "One thing that bothers me: As a songwriter, you always write to be understood... I wrote that [line] as an expression of the character's confusion and grief, never as a call for blind revenge or blood lust. We can't be too careful about these things these days... we're living in a time when there are real lives on the line... and I had to make sure that line was clearly understood."

The "old school" theme continues, with a double shot from *Greetings* "for the old fans." Roy, whose piano has often seemed drowned in the mix on this tour, shines on the piano coda of "It's Hard to Be a Saint in the City," which gets an extended workout. Then comes the real jaw-dropper, as Bruce sits at the piano and "Jersey Girl" pours forth, dedicated to "you-know-who." It is a deeply moving moment—an "only in New Jersey" moment made all the more special as the song has rarely been performed live since Bruce married his own Jersey girl. Very emotional in this romantic old building, almost an ode to the place itself. Then there is the first encore lead-off—a note-perfect rendition of the Beatles' "Tell Me Why" (from the *Hard Day's Night* soundtrack). Bruce has already mentioned some of the many legends who have played here over the years (even telling a hilarious story about his mom taking him to Atlantic City to see Chubby Checker and Anita Bryant), but no one expects this. Everyone, especially Max (noted Beatlemaniac) is just beaming on this amazing number, dedicated to Bruce's mom, who is in the house, and "all the bands who played here that inspired us."



And to end the night, another Atlantic City reference, the rarity "Roll of the Dice," the obligatory fuzzy dice thrown from the crowd landing on Steven's guitar.

Walking down the famous Atlantic City boardwalk after the

show, the Atlantic surf pounding in the distance, is magical—whether it is the building or the night is hard to say, but for me, it feels like "the old days." With events in the real world becoming increasingly worrisome, this show is truly therapeutic.

PROVIDENCE: The cold is bracing, and many in this small state are still reeling from the February 20 Station nightclub fire. A crisp blue New England sky

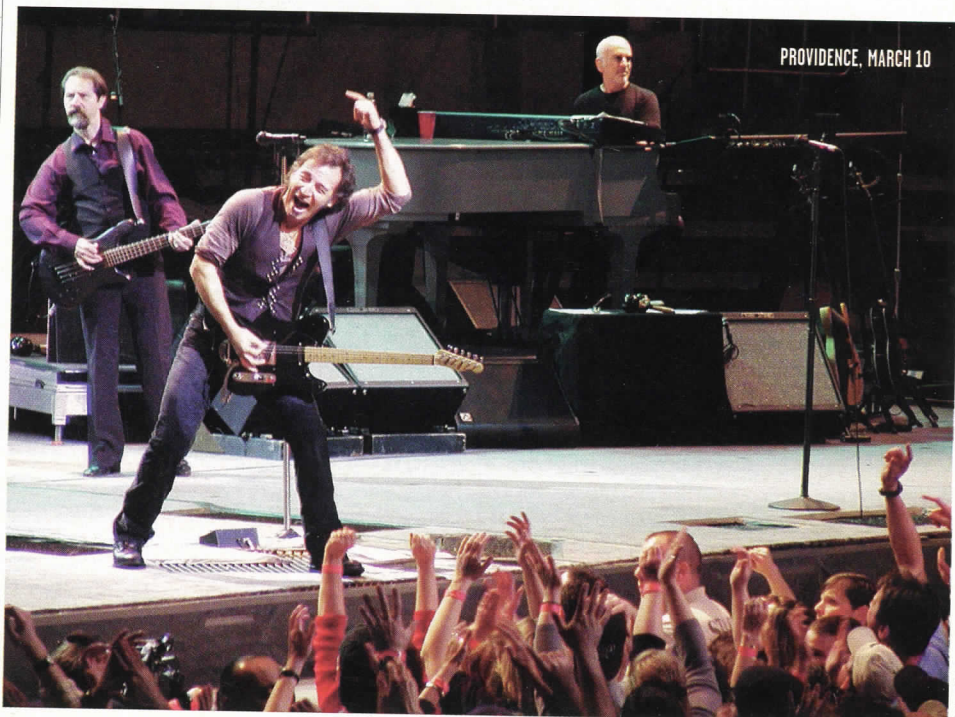
greet the denizens of the GA line who brave the Arctic blasts of wind throughout the day. It has been some years since Bruce has played Providence, and the city has staged a remarkable turnaround. The formerly dingy, crumbling downtown gleams, and the once-battered Providence Civic Center has received a (much-needed) facelift and (not-needed) name change. Bruce cannot resist comment. "Dunkin Donuts Center, huh. I'm sure it was once called something like the Providence Civic Center... Corporate sponsorship. I heard they were gonna rename the state of Florida 'Hooters'..."

Patti is out sick tonight, and not having her around generates a "boys' night out" vibe onstage. At one point, prowling in mock agitation, Bruce declares "I'm a sex machine!" eliciting squeals from the females in the audience. He seems to like the sound of this and, grinning to himself, he repeats the comment and then adds a self-deprecating "in my dreams," to the roar of the crowd. Bruce has a playful gleam in his eye all night, sort of like he's been up to no good in his parents' basement and is hoping he doesn't get caught. "Patti is sick... sick of me!" he jokes. Her absence alters the set

composition—we're treated to "Candy's Room," "Night," and "Spirit in the Night"—but not so much the sound, as Soozie soulfully fills in on Patti's vocal parts. The exception is "Empty Sky," which Bruce performs solo, covering her high harmony parts with a piercing falsetto.

We are treated to a solo-piano "If I Should Fall Behind," and both it and "Into the Fire" assume new meaning in the aftermath of the nightclub incident. Bruce dedicates "Bobby Jean" to the victims, commenting that such clubs kept the band going in the early days. He mentions a victims' fund before "My City of Ruins," and the emotion in the room is palpable. Perhaps sensing this, and with peace demonstrations hitting the headlines, Bruce launches into what are his most extended comments yet about the Iraq situation (building on the rendition of "War" that opened the show). A unique, unforgettable night.

ROCHESTER: Another renamed arena in a longtime stronghold. Expectations are high as it is the last show of the leg, and Bruce does not disappoint. Once again, Patti is not in attendance, and the playful attitude onstage continues. "Blinded By the Light" gets played "for the old fans," and the "Backstreets"/"Night" surprise double-shot has them in ecstasy. "Nothing Man" is starkly beautiful—why hasn't this been played every night?—and "Fire," by request, hasn't been done with the band in almost 20 years. Bruce and Clarence strike a quintessential pose at the mic, as the Big Man rumbles "but your heart stays cool." Like the ad says, priceless. Another great audience, another great evening. After the final show of this jaunt, we step out into the frigid New York night and head for our hotel, the icy waters of the Genesee River cascading below us. It feels like 1978 again, just for a minute, and that's all right with me.



PROVIDENCE, MARCH 10



BRUCE HORNSBY: THE TENANT

BY CHRISTOPHER PHILLIPS

WHEN VIRGINIA RESIDENTS BRUCE HORNSBY and Robbin Thompson jammed with the E Street Band in Richmond, it was a homestate treat—a local special along the lines of Joe Ely's regular Texas sit-ins or Jon Bon Jovi's Jersey jams with Springsteen. It was also a new chapter in the Continuing Adventures of the Two Bruces. From serenading Bonnie Raitt with "Red Headed Woman" in 1999 to the Springsteen-masterminded "You Sexy Thing" in 2001, this dynamic duo had joined forces several times before: on the Reunion tour at the MCI Center in Washington DC (9/3/99), Springsteen's 2001 Holiday shows (12/7 and 12/8/01), and at a Hornsby concert at the Count Basie Theatre (7/31/01). The origin of the Two Bruces can actually be traced back to a 1990 gig, as *Backstreets* found out when we caught up with Hornsby a week after the Richmond show.

A consummate musician, showman, and improviser (with a where-it-goes-next-nobody-knows live show that has earned him a rabid "Brooocing" fan base of his own), Hornsby is taking 2003 off from touring while he works on a new record. (ETA: "When it's worth a shit.") Renowned for allowing taping at his shows, Hornsby also has another official live album up his sleeve, an appropriately titled follow-up to his *Here Come the Noisemakers*: "I plan to put out *Bride of the Noisemakers* at some point, I just don't know when. It's sort of the new frontier for me right now. So many things I could do...." Despite his intentions to stay off the road this year, Hornsby has stepped out a few times in 2003, even playing Carnegie Hall twice in two weeks in June. "I'm only taking things on that are really special," he explains, "You know, just amazing events." That would include his impromptu appearance with the E Street Band on March 6, playing "Let's Go, Let's Go, Let's Go"—a song he had never heard before. And yeah, the other Bruce was well aware of that. Hey, what are friends for?

Phillips: It's nice to see the Two Bruces tradition continue in Richmond. How long have you guys been palling around?

Hornsby: I first met Bruce in Paris, in the fall of '86. We were touring for our first record, opening up for Huey Lewis at the Zenith Theater, and he came to the show and just came backstage and said hi. I mostly remember the show because there was some Frenchman in the front row who read the paper through our whole set. We wanted to throw something at him.

So we just met then, fairly briefly. We really became friends in 1990. Sting had been asked to do this rainforest benefit—an environmental benefit for Ted Field, who started Interscope Records with Jimmy Iovine. At that time he hadn't really gotten his music business going yet, but I guess he was getting ready to. So there was a big party at Ted Field's house, and Sting was going to be the band. Well, Sting decided he didn't want to do the whole thing himself, so he made a few calls. And if you paid your \$5,000 a plate for your dinner that night for this big swanky affair, the band you heard was Sting, Springsteen, Paul Simon, Don Henley, Herbie Hancock, me, Branford Marsalis, and Paulinho DeCosta. So, it was quite a band. It was a hilarious night, actually—it was basically a bunch of leaders playing sidemen and butchering each other's tunes. We rehearsed for two days, though, we really tried to get it right. Over the course of those two days, Bruce and I became friendly, and at the end of the night he said, "Hey, let's go out to dinner some night this week." So we did, and we had a lot of laughs, and just started hanging from there.

You thanked Bruce and Patti on your *Harbor Lights* album, which would've been 1993.

Well, in 1990 I moved back to Virginia. I'd actually sort of gone back there a couple of years before, but now I made a clean break. I lived in L.A. from 1980 to 1990. But I still happened to find myself in L.A. quite a lot—working on other people's records,

mixing my records out there, doing gigs, whatever—and his house became my home away from home. So I was basically thanking them for that: Springsteen for a while referred to me as "The Tenant," as in Roman Polanski's movie *The Tenant*. We had a lot of great times. It was always sort of daunting to me to come back from having played on *The Tonight Show*, I'd come back to the house and I'd sit there and watch it with all of them. Like, "Oh great, I'm up there sucking... and here we are, I'm watching it with all these great people."

So when you were "The Tenant," Bruce and Patti were still living there?

They did spend a lot of time there in the early to mid-'90s, and I was there a lot, so I saw them a lot then, and that's how we became good friends. But we didn't really play much. In fact, he came to see us play in 1993 at the Wiltern Theater, and it was very funny because I was sitting there playing, and I'm looking off to the side, and right off stage were Henley and Bonnie Raitt and Branford and Bruce and Patti. And everybody who was over there sat in—except for Bruce and Patti. Of course, there was a good reason for that: Branford and I had done lots of things together, Bonnie and I had done lots of things together on our records, and obviously Henley and I had done "End of the Innocence." I played on "I Can't Make You Love Me," so Bonnie came out and sang that; she sang on "Rainbow's Cadillac" and "The Tide Will Rise" on our *Harbor Lights* record, so we did those. Branford played half the night with us because that's what he does; and Henley and I did "End of the Innocence." So the next night, we're out to dinner—the two Bruces and the wives. And he starts winding me up, saying, "Hey, we get Henley coming out, and then we got Bonnie Raitt and we got Branford Marsalis. Hey, what about me?" So I said, "Next time you are on." So the next time he came to our show was 2001 at the Count Basie, and we played "Cadillac Ranch," and that was great fun. So that's how that happened.

Also in 2001 was the now-legendary "You Sexy Thing," at Springsteen's holiday shows. Whose doing was that?

That was his idea. He called me up and asked me to help him out with these benefits he was doing. He wanted me to do the Friday and Saturday nights—well, I just think he wanted me to do whatever I could do, and those nights I was available. So he said, "Great, I'll see you then." This was about a month before the shows happened. Then about a week or two after that he calls me up and says, "I've got the perfect song for us. The two Bruces are going to do 'You Sexy Thing.'"

So it was his idea?

Yeah, his idea. Now why does everyone think it was my idea?

Because, you know, Bruce isn't usually that loose, I guess.

Okay, and I'm known to be.

Sure.

Okay—well, then you should revise your opinion about his looseness. That was his idea, not mine. A hilarious idea.

And it came off very well.

[Laughs] Yes, the only time "You Sexy Thing" was ever performed on accordion. A Lawrence Welk-esque version. I know a lot of people have bootlegs of that. I've been sent that song... I guess it's pretty widely disseminated on the internet.

Did you guys rehearse it?

We rehearsed it once, yeah. A whole lot more than we rehearsed this thing last week!

So yeah, let's talk about Richmond: were you and Robbin at soundcheck?

Well, Robbin might have been at soundcheck, but I certainly was not. I was just up there totally wing-

ing it. Backstage, Springsteen mentioned something about the song "Let's Go, Let's Go, Let's Go." And I said, "Well I've never heard it. How about 'Cadillac Ranch'?" And he said, "Well, we know it..." but when it came time, it was all about "Let's Go."

That's hilarious—you'd never heard the song?

Oh yeah, talk about spontaneity. It wasn't spontaneous for them, but it was certainly spontaneous for me—because I really had never heard it before. I was just standing back there at the area underneath the stage, where they exit and enter from, and he says "Okay, let's play 'Let's Go!'" And I'm going, "Okay, here we go... never heard it [laughs], but I'll be okay." I mean, obviously, it's a very simple song....

Well, I'm sure the changes aren't that hard to pick up, but when you're asked to step up and take a verse?

Yeah! [laughs]. Springsteen says, "Hey, there's a TelePrompTer up there. Go sing the verse." And I was going, "Man... okay, I'm just going to go up there and just bootleg my ass off." Robbin played the great old trick of yelling the name of the town you're in.... [laughs] So that always works!

I get the impression from seeing your shows and knowing your work that you can pull that off pretty easily with just about anything.

Sure, I don't care, I've done this a lot—just winging it with people having never heard a lick of it. Hell, I did it with the Dead a lot. So this is not new to me. Our show is really about making things new every night. So, that's okay, it's not a problem.

That gets to something I wanted to ask you, about the differences and similarities between you and Bruce Springsteen as bandleaders. Specifically about the amount of spontaneity and improvisation in a show, which is obviously huge for you.

His thing is not nearly as much about the spontaneity as mine is, obviously not. That's just so much a part of what we're about. I mean, I'm an old jazz music major, for God's sake, so that's really a part of my thing. I have a different approach to the playing of my songs. Most songwriters write their songs, and that's it. They're sort of museum pieces in that way: they are what they are for eternity. Some people are really strict about it. The Eagles, for instance—they made those records, and they faithfully recreate those records, and they're incredible at that. You go to see their concert and it sounds amazing.

I think Bruce Springsteen is somewhere in the middle between that approach and my approach. He's playing them fairly faithfully to the record, but he will improvise: he'll sing different licks, he'll sing in a different way, or he might just throw a different solo in there, that sort of thing. The atmosphere, the attitude that he brings to the shows is, to me, very loose.

My feeling about my songs is this: I feel they are living entities that have the ability to develop, grow, and change through the years, and that's what generally happens over time with our music. The basic song structure becomes the starting point from where we "move" the music. I'll make up new words sometimes, re-harmonize (change the chords),

change the grooves, extend sections, create new sections, break down the band into smaller combinations, etc., etc., all on the spot at the shows.

One thing I think we have in common in our shows is a love of levity. He's well-known for his very serious songs, but to me one of the best parts of the shows are when he's just up there as the quintessential ham—you know, talking about an "ass rising." And that's very similar to the attitude that I have in my shows. If you've seen us in the last four or five years, you've certainly seen that. Our thing is really about frivolity now and then. So, like his shows, my shows get really serious, and in our case are really about adventure musically, exploration instrumentally. It's very serious in that way, but also we have our moments where everyone on stage is having a big grin, a big laugh. And I think that's very similar to his shows.

And one thing about both of you that I always appreciate is not just saying the name of a town but specifically gearing a performance to where you are.

Oh, absolutely. I've always wanted to personalize it, and it helps me in my quest for spontaneity. I make up new words to my songs lots of times, and it may have something to do with some local reference. So I think we also have that in common.

What did you think of the Richmond show? Is this the first *Rising* show that you had seen?

I think it is the first *Rising* show. I guess the last time I saw him was when we sat in at MCI. I thought that was an amazing show at MCI. I thought this show was very good—it had the heights of the other show, but it was a little more sort of up and down for me. That first E Street Band reunion tour, or whatever you call it, there was such a euphoria in the air—such an intangible but euphoric feeling that I didn't feel quite as much here.

Well, as far as the *Rising* show goes, I think that because there's so much somber material in the set, so much of the new material is pretty serious, it definitely affects the tone and the mood in that way. You don't quite feel that euphoria as much—because that's not what he's presenting.

Exactly right. He's not going for that. So you know, if he's not going for that, you can't bitch at him because he's not—it's not that he can't do that, he doesn't want to do that. He's presenting this because this is what's current, this is what's meaningful for him right now.

I mean, it was a hell of a show. I've always felt—I've said this many times before—I've always felt that as far as Bruce Springsteen goes, that there's his show, and everybody else is playing for second. I've always felt that way, and I still feel that way.

When did you discover Springsteen?

Springsteen came on to my radar screen at the University of Miami. I bought his second record and played it a lot, along with, you know, the Coltrane and Bill Evans records I was playing. *The Wild*, the *Innocent*, and the *E Street Shuffle*, right?

Right—probably the jazziest of his records.

Yeah, probably so. So, that's when I got into him—I didn't see him play until the *River* tour at the Sports Arena in Los Angeles. I had just moved to

L.A., trying to get something going. I loved *The River*, and listened to it a lot, and went to that show. That's the first time I think that I ever saw him. Fantastic.

What about the rest of the E Street Band—have you gotten to be friendly with those guys?

Oh, yeah. I mean, it's not like they're great friends of mine, but they certainly could be if I saw them more. They're a bunch of great people. I probably know Steve the best, because when I was out in L.A. a lot and seeing Bruce and Patti a lot more, he was around a lot also. In fact, it's sort of legendary in that scene that young Evan Springsteen, when he was a little baby, whenever he would see Steve or whenever he would see me he would get the same look of total horror on his face. Just totally just freaked him out. Something about my face and Steve's face really rubbed him the wrong way.

Well, even adults still feel that way about Steve, but I don't know why you scared him so much.

[Laughs] Well, that definitely happened.

Springsteen has called "Let's Be Friends" sort of his nod to Virginia beach music. Growing up in Williamsburg, was beach music a big deal?

Oh, no doubt. Yeah. You couldn't play frat parties in this area and not play, you know, "Hey Baby." Or "39-21-40 Shape":

[Sings:] You are so beautiful
You're such a sight to see
You're the one for me
You and your 39-21-40 shape
You got me going ape-ity ape over you.

Never heard that one? It's a classic. You have to play that, or they won't let you go. They won't let you stop. We played for the North Carolina State Jaycees convention in Nags Head, North Carolina in about 1977, and they made us play it about five times. So, beach music: hell yeah, we know it.

I was hoping with you on stage, and with Bruce recently talking about Virginia beach music, that something like that might come out. But we'll keep our fingers crossed for next time.

Well, right. You'd have to pick a specific song—and I mean, I know a lot of them, but I have a feeling that a lot of the beach music songs I know are real regional ones, and I'm not sure that he would necessarily know the same ones. I mean, obviously people think of the Drifters and Coasters and that sort of thing as also "beach-ish," you know, *beach music-esque*, but the regional stuff like "She Shot a Hole in My Soul," and "Put Me Down Easy" by Charlie McClendon and the Magnificents, and "Workin' For My Baby"... That's real regional, but people around here really know that. "Thank You John." You know that one?

Not a clue.

[Laughs] There's a ton of 'em, man.

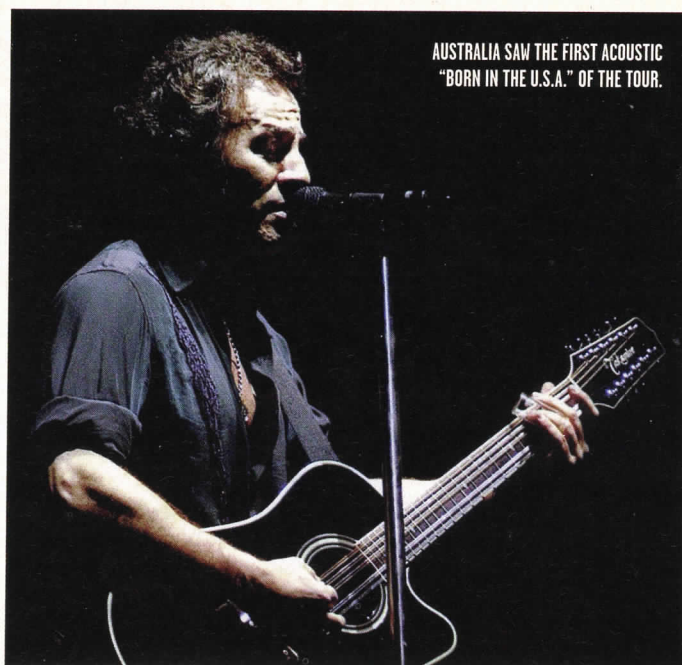
Visit Bruce Hornsby's website at www.brucehornsby.com.



BY LAUREL SMITH

AS THE FIRST BOMBS FELL in Iraq, crowds of impatient people gathered at the gates of Melbourne's Telstra Dome. What lay before them was to be a voyage into rock 'n' roll and all the redemption it can bring. This concert, the first Australian Bruce Springsteen and the E Street Band show in 18 years, proved to be just the distraction we needed. Opening with an impassioned blues version of "Born in the U.S.A." and an explosive cover of "War" before segueing into *The Rising* material, the intent of the evening was clear.

It was a pity then that the audience failed to respond to the enormity of the occasion. Much of the crowd stayed seated and seemed unfamiliar with the newer songs. In particular, the sing-along section of "Waitin' on a Sunny Day" fell on deaf and/or unwilling ears. Springsteen had to literally beg for a voice from the crowd before finally growling, "that was pathetic." While this could be attributed in part to the venue (poor acoustics and corporate freeloaders in the front seats), the apathy was still surprising. However, the *Born in the U.S.A.* material



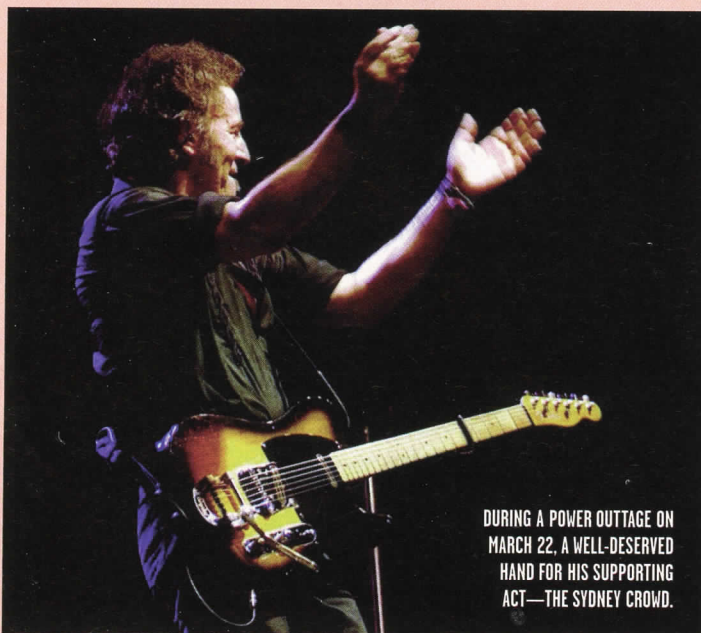
AUSTRALIA SAW THE FIRST ACOUSTIC "BORN IN THE U.S.A." OF THE TOUR.

was generally well received, although some casual fans failed to recognize the title track in its original acoustic form.

Two days later the Sydney Cricket Ground became the scene of high drama. Springsteen and band began as in Melbourne, but were cut off when a generator failed, completely cutting the power during the chorus of "War." A look of horror on Springsteen's face turned to amusement as an unplugged Max Weinberg lead an impromptu audience sing- and clap-along to fill the silence. (Melburnians take note!) Worse was to come as the power failed again in the bridge of "The Rising" and for the third time late in "Worlds Apart." Springsteen admitted that this was his worst nightmare and was forced to apologize for the interruptions. He did, however, keep his good humor, joking that "all hairdryers in the city of Sydney must be turned off!"

even know the song(!). By the end of "Rosalita" we were too exhausted for any more, but Springsteen certainly wasn't, insisting on "one more for Sydney": a brilliant "Darlington County" to close what felt like the most engaging three-and-half hours of our lives. Springsteen himself wryly noted that he would never forget us. And this time, he really meant it.

Brisbane's concert was originally planned for ANZ stadium, but a scheduling problem saw the show transferred to the smaller Brisbane Entertainment Center (with an extra show added due to the reduced seating capacity). The switch to an indoor venue was just the tonic needed for the Down Under leg of the tour. Such indoor concerts have become a rarity for Springsteen outside the States these days, and after the dramas of Sydney, both the man and the band seemed desperate for salvation. "So far so good," Springsteen noted after



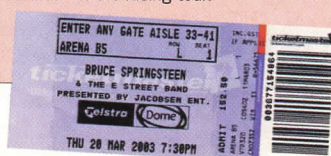
DURING A POWER OUTAGE ON MARCH 22, A WELL-DESERVED HAND FOR HIS SUPPORTING ACT—THE SYDNEY CROWD.

MARCH 20 TELSTRA DOME MELBOURNE, AUSTRALIA

SETLIST: Born in the U.S.A. (acoustic)/War/The Rising/Lonesome Day/No Surrender/Prove It All Night/Empty Sky/You're Missing/Waitin' on a Sunny Day/The Promised Land/Worlds Apart/Badlands/Out in the Street/Mary's Place/Countin' on a Miracle/Backstreets/Into the Fire/Thunder Road/Bobby Jean/Ramrod/Born to Run/My City of Ruins/Land of Hope and Dreams/Dancing in the Dark/Glory Days

SOUNDCHECK: Includes "Born in the U.S.A." acoustic and "War." The band also tries out the Easybeats' "Friday on My Mind," and Steve runs through the chords to the Aussie band's "Good Times" as well.

NOTES: The first acoustic "Born in the U.S.A." of the Rising tour.



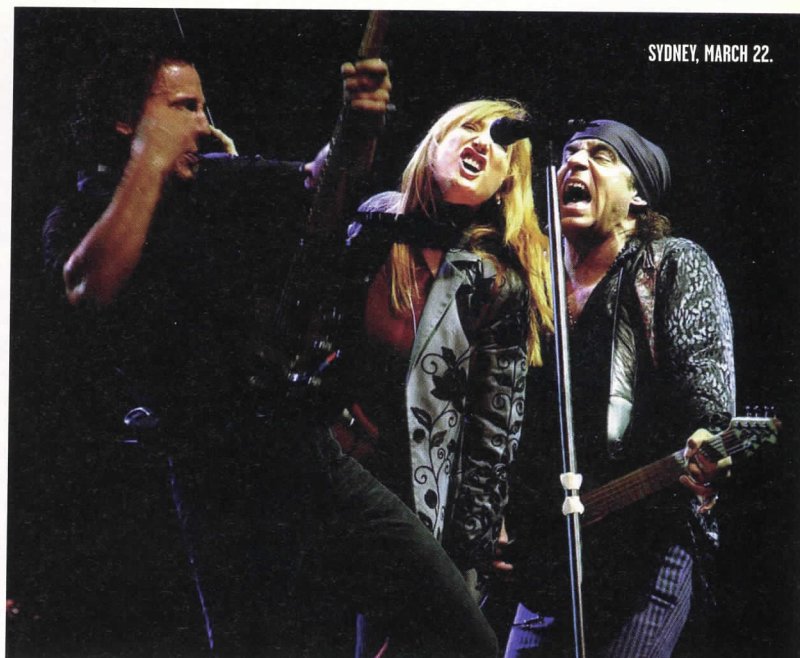
MARCH 22 SYDNEY CRICKET GROUND SYDNEY, AUSTRALIA

SETLIST: Born in the U.S.A. (acoustic)/War/No Surrender/The Rising/Lonesome Day/Darkness on the Edge of Town/Empty Sky/You're Missing/Waitin' on a Sunny Day/The Promised Land/Worlds Apart/Badlands/Out in the Street/Mary's Place/Countin' on a Miracle/Backstreets/Into the Fire/Thunder Road/Bobby Jean/Ramrod/Born to Run/My City of Ruins/Land of Hope and Dreams/Dancing in the Dark/Glory Days/Rosalita/Darlington County

SOUNDCHECK: Includes "Tenth Avenue Freeze-out," with attempts to segue into "Mary's Place," as well as "The Ties That Bind" and "Darkness on the Edge of Town."

NOTES: The tour premiere of "Rosalita," its first non-New Jersey performance since 1988.





BOB KING PHOTOS

"The Rising." "The sound is on, the lights are on, and the band is here!" The E Streeters were all in undeniably fine form, a stunning piano solo from Professor Roy a highlight of the evening. Better still was the relative rarity "She's the One," delivered with a thrilling sense of urgency. Springsteen continued to surprise by later launching into the requested "Jungleland," causing the sign-holder to nearly burst her seams with excitement.

But of course, you can never simply watch a Springsteen concert; even the program confirms that you are "in concert" with him. The intensity of these shows was tiring, but Springsteen was relentless, calling for "a great Australian ass-rising" during "Mary's Place." The "Ramrod" false endings also had an Australian flavor, with Springsteen's hotel room featuring the usual pornographic movies but also "some of those dee-licious Vegemite sandwiches."

The frivolity of each night was tempered by a moving dedication of "Land of Hope and Dreams" as a prayer for "our sons and daughters in Iraq, Australian sons and daughters in Iraq, and innocent Iraqi civilians."

New Zealand fans had waited a lifetime for their first Springsteen and E Street Band concert, and it came on a soggy Auckland day. This was the only outdoor concert of the Down Under leg to have a GA format, and many Kiwis began queuing at 7:30 a.m. at the gates of Western Springs stadium. Several hours of solid rain drenched the audience and turned the ground to mud before the show even started. But this wasn't Woodstock; this was better. Springsteen acknowledged the rain by replacing "War" with a stirring cover of Creedence Clearwater Revival's "Who'll Stop the Rain." Fittingly, the rain did stop, although Springsteen's jeans got stuck on the wet stage

during the knee-slide, sending him flat on his face. The many highlights included a poignant performance of "Lonesome Day" and the rapturously received "My Hometown." Springsteen must have indeed felt welcome in this hometown. An Auckland radio station declared post-show that Western Springs should be hereafter known as Western Springsteen. Amen.

Australia and New Zealand have had the opportunity all too rarely to witness Springsteen performances, and never of this intensity and passion. Against the backdrop of a war-torn world, it reminded us of the healing power of his music and the belief it inspires in ourselves. Indelibly American he may be, but these five concerts showed that Bruce Springsteen is both loved and appreciated in this part of the world. Thanks, Bruce; we hope to see you further on up the road.

**MARCH 25
BRISBANE ENTERTAINMENT CENTER
BRISBANE, AUSTRALIA**

SETLIST: Born in the U.S.A. (acoustic)/War/No Surrender/The Rising/Lonesome Day/Prove It All Night/Empty Sky/You're Missing/Waitin' on a Sunny Day/Darlington County/Worlds Apart/Badlands/She's the One/Mary's Place/Jungleland/Into the Fire/Thunder Road//Bobby Jean/Ramrod/Born to Run//My City of Ruins/Land of Hope and Dreams/Dancing in the Dark
SOUNDCHECK: Includes "War" and "Jungleland."

NOTES: The tour premiere of "Jungleland."

ATK/FAST	AD	45	ADULT \$152.50
BRISBANE ENTERTAINMENT CENTRE Jacobsen Entertainment Limited Presents BRUCE SPRINGSTEEN & the E STREET BAND Tue 25 Mar 2003 7:30pm			

**MARCH 26
BRISBANE ENTERTAINMENT CENTER
BRISBANE, AUSTRALIA**

SETLIST: Born in the U.S.A. (acoustic)/War/No Surrender/The Rising/Lonesome Day/Darlington County/Empty Sky/You're Missing/Waitin' on a Sunny Day/Two Hearts/The Promised Land/Worlds Apart/Badlands/Out in the Street/Mary's Place/My Hometown/Into the Fire/Thunder Road//This Hard Land/Ramrod/Born to Run//My City of Ruins/Land of Hope and Dreams/I'm a Rocker/Dancing in the Dark
SOUNDCHECK: Includes "I'm on Fire," "Downbound Train," and "My Hometown."

NOTES: Six songs not played at the first Brisbane show, including the ultra-rare "I'm a Rocker."

DOOR 6	ATK/FAST	20A	Z	90	ADULT \$85.05
BRISBANE ENTERTAINMENT CENTRE Jacobsen Entertainment Limited Presents BRUCE SPRINGSTEEN & the E STREET BAND Wed 26 Mar 2003 7:30pm					

**MARCH 28
WESTERN SPRINGS STADIUM
AUCKLAND, NEW ZEALAND**

SETLIST: Born in the U.S.A. (acoustic)/Who'll Stop the Rain/No Surrender/The Rising/Lonesome Day/Darlington County/Empty Sky/You're Missing/Waitin' on a Sunny Day/The Promised Land/Worlds Apart/Badlands/Out in the Street/Mary's Place/My Hometown/Into the Fire/Thunder Road//Bobby Jean/Ramrod/Born to Run//My City of Ruins/Land of Hope and Dreams/Glory Days/Dancing in the Dark

NOTES: The tour debut of Creedence Clearwater Revival's "Who'll Stop the Rain."

JACOBSEN ENTERTAINMENT LIMITED PROUDLY PRESENTS	BRUCE SPRINGSTEEN AND THE E STREET BAND
THE RISING TOUR	
WESTERN SPRINGS STADIUM	
FRI 28 MAR 2003 7.30PM	
GOLD	ADULT 164.00

JACOBSEN ENTERTAINMENT LIMITED PRESENT	BRUCE SPRINGSTEEN AND THE E STREET BAND
THE RISING	
FIRST TIME IN NZ	
ON SALE MON 9 DEC - TICKETEX & USUAL OUTLETS	
28 MARCH WESTERN SPRINGS	

COURTESY OF JIM TURANO



APRIL 9 ARCO ARENA SACRAMENTO, CA

SETLIST: Born in the U.S.A. (acoustic)/Who'll Stop the Rain/No Surrender/The Rising/Lonesome Day/The Fuse/Empty Sky/

You're Missing/Waitin' on a Sunny Day/The Promised Land/Worlds Apart/Badlands/She's the One/Mary's Place/Countin' on a Miracle/Jungleland/Into the Fire//Thunder Road/Ramrod/Born to Run//My City of Ruins/Land of Hope and Dreams/Dancing in the Dark/Darlington County

SOUNDCHECK: Includes a new song, presumably titled "Devils and Dust."

NOTES: "Good to be home," said Springsteen, at their first U.S. show in nearly a month (and the first since the conflict in Iraq began). "Land of Hope and Dreams" was a "prayer for peace," for "the safety of our sons and daughters, and for the safety of the Iraqi people."

PRESS: "RISING" UNDER THE SHADOW OF WAR." Steven Winn in the *San Francisco Chronicle*: It felt like a pilgrimage, to a destination unknown. Hearing Bruce Springsteen and his E Street Band in Sacramento on Wednesday night, the day that Saddam Hussein's statue toppled into a fragile new world in the making, had a strange, ambiguous potency. Familiar songs, lines, even Springsteen's famously tortured face seemed full of twisting, shifting new meanings.

If the audience came to Arco Arena for some triumphal catharsis, it got an evening far more faceted than that. Wariness and joy, regret and determination were layered tightly together through the pounding anthems, driving blues, somber reflections and gospel exaltation....

In one way, inevitably, his World Trade Center urgency felt eclipsed by the recent warfare and new world order in Iraq. In another sense, [*The Rising's*] impetus was folded into a broader global summons to "come on up."...

Springsteen had little to say, overtly, about the war in Iraq. It was almost 11 o'clock before he expressed a brief wish that both the soldiers and Iraqi citizens might find safety. Far more eloquent was the sudden hushed pause he inserted around a line in the chorus of "No Surrender"—"There's a war outside still raging."...

Older numbers, like a darkly shaded acoustic version of his 1984 "Born in the U.S.A.," held the ripple of our own deeply troubled times. So did "My City of Ruins," a paean and prayer for his Asbury Park, NJ, hometown that couldn't help summoning to mind Baghdad—and Kabul and New York and our wider collective damage.... From the tangles of grief, desolation and doubt he portrays, Springsteen kept pulling everyone together toward the light. "Come on, rise up! Come on, rise up! Come on, rise up!" The singer's raw stretched voice and grimaces rode an implicit undertow: This will be exhausting, soul-draining work, for me, for us, for the world....

Someone tossed Springsteen a white cowboy hat near the end. Someone else broke out an American flag. Symbols are everywhere right now and simply too complicated to figure out. Music makes its own explanations. "Sha la la," went the final ringing chorus of the night.

"Sha la la la la la."

APRIL 11 PACIFIC COLISEUM VANCOUVER, BC

SETLIST: The Rising/Lonesome Day/The Ties That Bind/Prove It All Night/Empty Sky/You're Missing/Waitin' on a Sunny Day/No Surrender/Two Hearts/Worlds Apart/Badlands/Out in the Street/Mary's Place/My Hometown/Into the Fire/Thunder Road// This Hard Land/Ramrod/Born to Run//My City of Ruins/Land of Hope and Dreams/Dancing in the Dark

SOUNDCHECK: Includes "Chimes of Freedom" and "Devils and Dust." As rehearsed in Vancouver, lyrics to "Devils and Dust" include: "Fear's a powerful thing/Turns hard steel to rust" and "Got my finger on the trigger/I don't know who to trust/When I look into your eyes/There's just devils and dust."

NOTES: "Born in the U.S.A." drops out of the set, and will stay out for the entire Canadian run. On the setlist but



RAMONA BENNETT PHOTO

BRUCE'S NEW HABERDASHER?: Cindy Stowell, provider of the white cowboy hat in Dallas (see *Backstreets* #76—she later got that one autographed), brought another one all the way from Texas to Sacramento. This one found its way onto Bruce's head during "Darlington County."

not played: "Book of Dreams."

WHERE'D THE OOMPH GO?: After Sacramento, I thought that we were in for the most incredible show up in Vancouver. He hadn't been there for 11 years, so he was really going to knock it out of the park. Sure, my expectations were high, but the last thing I expected was for him to come out with "The Rising" into "Lonesome Day." Sure, it was great to hear "Ties" and "Prove It," but as a friend challenged me after the show, what, exactly, was so great about "Prove It," or "Badlands," or "The Promised Land" last night? It wasn't bad, for sure, and Bruce's voice was back, but there wasn't that extra oomph that we had in Sacramento. Nils was having major guitar troubles during the first few songs, which probably had a lot to do with the loss of momentum at the beginning of the show.

My favorite moment of the show was a moment when Bruce unmistakably called Stevie "Miami." Did my heart good. My second favorite moment was "This Hard Land," although as my friend Rob put it after the show, "Yes, for the 40 people in the crowd who actually knew what it was." I guess at that point I was used to the lack of reaction, so I didn't really notice. The audience did not deserve "Dancing in the Dark." They just didn't. The reaction was pathetic, but Bruce gave it to 'em anyway, and it was fun. Ten points for originality for the "Canadian Courtney Cox" sign—and I don't know who the older woman was who got up there, too, but if it was your mom, double coolness points for bringing her.

—Caryn Rose

APRIL 13 PENGROWTH SADDLEDOME CALGARY, AB

SETLIST: The Rising/Lonesome Day/No Surrender/Prove It All Night/Darlington County/Empty Sky/You're Missing/Waitin' on a Sunny Day/The Promised Land/Worlds Apart/Badlands/Out in the Street/Mary's Place/Countin' on a Miracle/Jungleland/Into the Fire//Bobby Jean/Ramrod/Born to Run//My City of Ruins/Land of Hope and Dreams/Dancing in the Dark

NOTES: Springsteen is reportedly struggling with illness during this first part of the Canadian leg.



"SHA LA LA..."
SACRAMENTO, APRIL 9.

PAUL JAY PLUTZER PHOTO



MOTHER/DAUGHTER NIGHT: Christine Corson (above right) and her mom (above) danced in the dark with Bruce and Steve in Vancouver and were given a harmonica and guitar pick as mementos—y'know, so they don't forget the experience. Don't think they didn't earn it: this was Mom's 21st show, Christine's 36th.



APRIL 14 SKYREACH CENTRE EDMONTON, AB

SETLIST: No Surrender/The Rising/Lonesome Day/The Ties That Bind/Darkness on the Edge of Town/Empty Sky/You're Missing/Waitin' on a Sunny Day/Darlington County/Worlds Apart/Badlands/Out in the Street/Mary's Place/Incident on 57th Street/Thunder Road/Into the Fire/Bobby Jean/Ramrod/Born to Run/Detroit Medley//My City of Ruins/Land of Hope and Dreams/Dancing in the Dark

SOLO PIANO SLOT: "Incident on 57th Street."

NOTES: "Incident on 57th Street" and the "Detroit Medley" are played by request.

YOU'VE GOT MAIL: A weak Bruce show is better than most performers' best, but the Edmonton show was notable for, in my opinion, a lack of energy and focus. If the band has ever "mailed in a show," this might have been it. This was a very small crowd—the newspaper's estimate was 10,500, much below capacity. The song selection, especially of vintage material, was fine but not particularly inspiring. "No Surrender" was a good opener, and it was great to hear "Darkness" and the "Detroit Medley" in particular. But "Incident," never a terrific live song in my opinion, did not move the crowd, or myself, the way Bruce might have imagined. Although normal and expected, the set seemed to feature two too many songs from *The Rising*, songs that were similar in pace and energy to each other. Overall, a good concert, two hours

and 40 minutes from start to finish—better than not seeing the E Street Band, but I can't imagine this being in anyone's top Bruce appearances. —Don Teplyskye

APRIL 18 COREL CENTRE OTTAWA, ON

SETLIST: The Rising/Lonesome Day/No Surrender/Prove It All Night/Empty Sky/You're Missing/Waitin' on a Sunny Day/Darlington County/Growin' Up/Worlds Apart/Badlands/Out in the Street/Mary's Place/I'm on Fire/Countin' on a Miracle/Thunder Road/Into the Fire/Bobby Jean/Ramrod/Born to Run/Detroit Medley//My City of Ruins/Land of Hope and Dreams/Dancing in the Dark

NOTES: The tour premiere of "I'm on Fire." "Growin' Up" is played by request.

FALLING BIG MAN ZONE: This was a high energy show with really great renditions of many of the standard songs in the current show. Some in the lobby on the way out were expressing disappointment at a poor quality show in view of the setlist, but I completely disagree. This was a top performance, with top energy and no room for complaint for content or context, with about the best versions of "No Surrender" and "Prove it all Night" that I have heard. These were passionate and "righteous" performances. The setlist still had some great

treats in it, such as the audible "Growin' Up," "I'm on Fire," and the "Detroit Medley." During "Ramrod," while Bruce and Clarence were clowning around, Clarence lost his balance and fell smack down on Bruce—there were definite looks of concern from most band members, but Clarence got up and continued on as if nothing had happened. Later in the song Bruce called out for a trip to the emergency room, "cuz a Big Man fell on me!" —Karl Birtbistle

APRIL 19 BELL CENTRE MONTREAL, QC

SETLIST: The Promised Land/The Rising/Lonesome Day/My Love Will Not Let You Down/Empty Sky/You're Missing/Waitin' on a Sunny Day/Two Hearts/No Surrender/Worlds Apart/Badlands/Out in the Street/Mary's Place/Incident on 57th Street/Thunder Road/Into the Fire//Hungry Heart/Ramrod/Born to Run/Detroit Medley//My City of Ruins/Land of Hope and Dreams/Dancing in the Dark

SOLO PIANO SLOT: "Incident on 57th Street."

SOUNDHECK: Includes partial versions of "Hungry Heart," "Cover Me," "Brilliant Disguise," "Let's Be Friends," and "Living Proof."

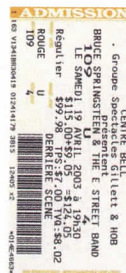
NOTES: The tour premiere of "Hungry Heart." Max Weinberg's daughter Ali guests on keyboards during "Ramrod."

ONE FOR THE OLDTIMERS: I was pretty sure it was a good omen when the show opened with "The Promised Land." And then the audible on "My Love Will Not Let You Down"—so cool to watch them scurrying about in the dark, spreading the word. I hadn't dared to get my hopes up for "Incident on 57th Street," but when he asked if there were any "oldtimers" while sitting at the piano, I had a hunch.

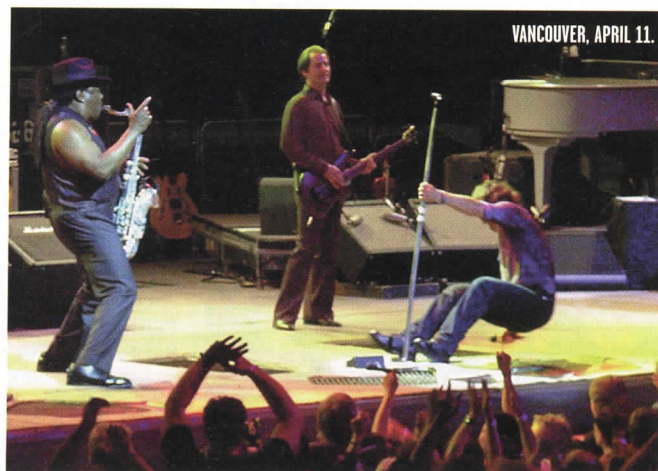
"Detroit Medley" had shown up previously on the Canadian leg of the tour, so my hopes were up. It wasn't the marathon version from "Born in the U.S.A." tour that ran nearly 20 minutes—instead of the build-and-release of that long version, it started out in overdrive and just kept getting more intense. In retrospect, I'm almost surprised that the band didn't undergo some sort of relativistic color shift.

When Bruce looked over and saw Max's daughter at the keyboards, he had a good laugh. After snaking offstage, leaving Roy alone to play that cool piano "Ramrod" coda, Bruce grabbed Clarence's hat and plopped it on Roy's head when they came back on—it went down over Roy's ears, effectively blinding him.

There seems to be a slight consensus that this was the best of the Canadian shows. Not having seen the band since '84, I had forgotten just how great they can be, and they seemed to be having a ball—lots of laughing and joking. This was almost as good as '78. —John Butland



NO, THIS IS NOT THE "DROP LINE": Shortly before the Bell Centre show in Montreal, Bruce and a black-clad E Street Band step outside for a photo shoot.





GOTHENBURG, JUNE 22.

THE PAST TWELVE MONTHS have seen Bruce Springsteen top the charts and achieve a level of media attention and commercial success surpassed only by the *Born in the U.S.A.* extravaganza almost twenty years ago. Interestingly, when the time came to take *The Rising* on the road, Bruce and the E Street Band closely followed their 1984/1985 touring strategy, kicking off with an American arena leg, following that with a mixture of indoor and outdoor appearances in Australia (no Japanese dates this time), then a full-blown stadium swing through Europe. Although American fans had not experienced the general admission system until last year and have only had to contend with one Springsteen tour without a roof over their heads, audiences across the pond are no strangers to stadium performances. All of the European *Born in the U.S.A.* and *Tunnel of Love* tour concerts took place outdoors, as did others in the later stages of the 1993 and 1999 visits.

The 2003 European tour took place throughout May and June and consisted of 24 shows in 13 countries. Equaling the length of

1988's *Tunnel of Love* European tour, this was Bruce's longest string of all-stadium appearances (and his first with the E Street Band) since that time. Interrupted by a week-long break at the halfway point, the itinerary (featuring 16 one-night stands and four two-nighters) included Bruce's debut appearances in Finland and the smallest number of U.K. shows (three) since 1975. This total was almost reduced to two when the local council refused to grant a license for a concert at the Lancashire County Cricket Ground in Manchester, following complaints from residents about crowd behavior at an earlier Oasis gig. Reason prevailed when assurances were given that Springsteen audiences were more mature and better-behaved than certain followers of the Gallagher brothers.

The first leg of the 20-city tour kicked off in Rotterdam on May 6. Bruce then hit Ludwigshafen and Brussels before heading down to Spain for concerts in Gijón, Barcelona (Patti's first show of the leg) and Madrid, where Elliott Murphy joined the band for "Born to Run" and "Better Days." Next up were Gelsenkirchen, Paris, London, and Manchester, before the final concert in Dublin on May 31. The second leg began on June 8 in Florence, included appearances in Munich and Hamburg (where Wolfgang Niedecken guested on "Hungry Heart"), moved up to Scandinavia for performances in Copenhagen, Helsinki, Oslo and Gothenburg, headed down to Vienna, and finally wound up in Milan on June 28. Taking

place in the midst of a violent thunderstorm, this final show attracted a crowd of 61,000 and was described by Jon Landau (who made numerous on-stage appearances during the leg) as "one of the four or five best Bruce shows of all time."

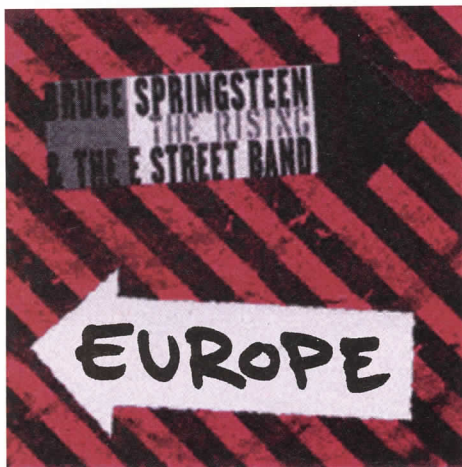
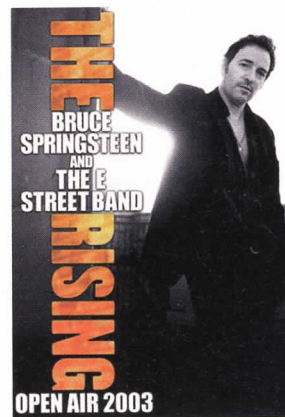
Stadium shows are events rather than concerts, and there are more distractions than the average arena gig. While it's easy to understand the desire to perform for a massive crowd, the cold, hard, uncomfortable realities of such shows can't be ignored. In a perfect world, all rock concerts would take place in a dark, sweaty club. Unfortunately, as an artist's popularity rises, so does the size of the venues they are required to play in order to satisfy the increased demand. It's inevitable that with the move from theaters to arenas to outdoor venues, intimacy suffers, the subtleties of a performance are often lost, and the overall impact of a performance is compromised in some way. In stadiums, sound quality can be seriously affected by changing air currents. Much of the crowd is packed tightly together and exposed to the elements—not just in Milan, rain fell at four of the shows. Those on the extremities are forced to watch events unfold on giant screens, and consequently feel less involved.

Despite the fact that many fans were less than enthusiastic about the choice of venues and that the general admission system will always raise safety concerns (unlike the upcoming U.S. concerts, there were no seats on the floor and often no cordoned-off pit area at the front), the majority of the shows were extremely well attended. Ultimately, the success of such vast enterprises depends entirely upon the

enthusiasm of the crowd and the intensity of the performance. On European Springsteen tours at least, these elements are virtually guaranteed. As the tour rolled into London, reviewers were unanimous in their praise for Bruce's ability to transcend his surroundings. "Famously gifted at whipping up atmosphere in drab stadiums, Springsteen seems to draw inspiration from Crystal Palace Athletics Ground, which resembles something a communist dictator would massacre dissidents

in," said *The Guardian*. "[He] exudes an appealing earnestness that lets him get away with hokum. You can see it on his face on the video screens. He's knocking himself out to entertain you up there. Declamatory piano chords, raw-throated vocals, lengthy sax solos, rousing choruses. It's a sound that can only work in such a venue."

It's generally presumed that stadium shows require artists to replace their more challenging, slower or recent material with crowd-pleasing greatest hits in order to keep their attention. However, Bruce made few concessions to stadium etiquette. The European shows differed little from their arena counterparts, with material from *The Rising* still forming



BY MIKE SAUNDERS

the core of the set (including quieter songs like "Empty Sky" and, for most of the European shows, "You're Missing"), and although there was a nightly quota of hits, they didn't dominate the show. In fact, other than "You're Missing" downshifting from full-time to three-quarter time, the only real victim of the transition was Bruce's solo piano spot, which disappeared after opening night. It was replaced by a solo acoustic guitar segment, with which he opened around half of the shows. Critics would argue that Bruce was taking no artistic risks by playing the same core songs, in the same order, every night. It's a valid point, but even on the famed *Darkness* tour, there were certain song sequences which remained identical from show to show. It's a fact of life that once Bruce has settled upon an overall theme or a series of songs which work well together, he'll stick with it. However, the set lists were far from static. To keep things interesting, Bruce slotted a handful of alternate selections, rarities, obscurities and forgotten classics into the standard framework every night, ensuring that no two shows were exactly alike. In total, the E Street Band played over 70 different songs during the course of the European tour (some appeared every night, more than 20 were only played once), enough to compile three completely different full-length set lists.

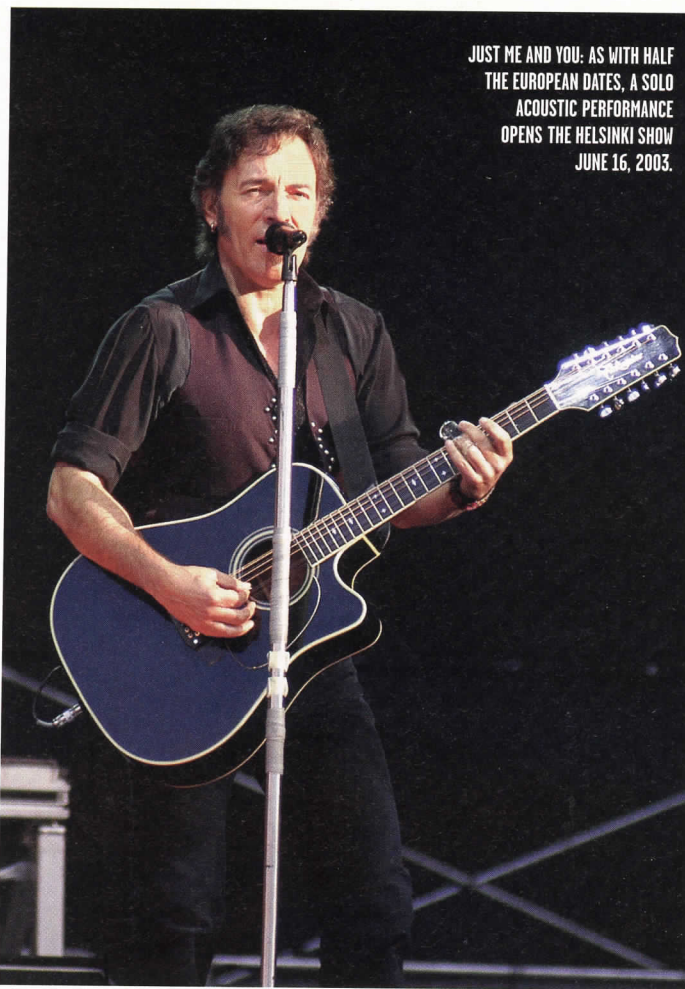
In addition to treats like "Trapped," "Be True," "Jungleland" (with a violin intro, echoing the Suki Lahav era), and the long-lost "Kitty's Back" (for many, the highlight of the tour), there were also a handful of covers. "Who'll Stop the Rain" turned up in both Paris and Milan for obvious reasons, while "Twist and Shout" was performed twice in Gothenburg in honor of Bruce's eventful 1985 shows, which caused structural damage to the Ullevi Stadium. Vienna got "Roll Over Beethoven"; "Follow That Dream" appeared in Milan; the "Detroit Medley" was included in one-third of the shows; and, undoubtedly the most unexpected addition to the E Street canon in many years, Moon Mullican's infectious "Seven Nights to Rock" set the encores on fire for a total of 12 nights, becoming an instant crowd favorite.

On paper, of course, the set lists only tell half the story. They can't describe the light and shade of the arrangements (Bruce and Patti's acoustic duet on "Empty Sky," or the searing guitar solos by Steven, Bruce and Nils during "Worlds Apart"), the haunting new dimension provided by Soozie Tyrell's violin (which weaves in and out of the mix throughout the show) or the awesome power of the E Street Band who, according to *The Independent*, were "enjoying themselves for all they were worth" and firing on all cylinders. "It's worth taking a moment to celebrate the extraordinary sound that his band creates," declared the *Daily Telegraph*. "Rich, warm, utterly cohesive and so solid you almost feel you can reach out and touch it. When it comes to ensemble playing, to creating a whole that's greater than the sum of its parts, these guys are the best."

Perhaps the only downside of the show was Bruce's lack of direct communication with his audience. It's surprising that given the tragic

inspiration behind much of *The Rising*, he didn't attempt to promote a message of peace and hope in his between-song banter. Springsteen concerts were once peppered with heartfelt stories about relationships and human connections, but in recent years he has only spoken at length during a series of contrived routines. On the 1999/2000 reunion tour, "Tenth Avenue Freeze-out" and "Light of Day" were stretched to their breaking points by Bruce's showbiz preacher shtick, "Mary's Place," albeit to a lesser extent, appears to be heading in the same direction, with its extended band introduction (focusing on the "booty-shakin,' Viagra-takin,' love-makin,' legendary E Street Band!"), righteous houseparty theme and exhortations to "get your [insert nationality here] ass offa your seat!" This new rap is undoubtedly great fun, as is the "Boss Time" sequence in "Ramrod," also growing increasingly longer with each performance. But for this writer at least, those brief moments when the real Bruce shone through and spoke personally to the crowd—such as when he humorously compared the rules of cricket and baseball in Manchester, made references to local culture, spoke haltingly in foreign languages or thanked fans for their continued support—felt more spontaneous and, ultimately, more genuine.

On the evidence of these latest shows, 30 years after the release of his debut album, Bruce's enthusiasm for live performance remains undimmed. Although the advancing years have reduced his athleticism, his stamina was never in question, as he ran from one end of the huge stage to the other, jumped on the piano, slid along on his knees and hung upside down on his microphone stand like a rock 'n' roll pole dancer. As one writer observed, he has "twice the energy of a man half his age." In Dublin and Gothenburg, he played for three-and-a-quarter hours, obviously loving every second. "That is the secret of Bruce's enduring appeal," concluded the *Daily Telegraph*. "He doesn't look as if he means every word he's singing and every note he's playing, he really does mean every word he's singing and every note he's playing. It comes directly from the heart and he has the biggest, openest, bursting heart in rock music."



JUST ME AND YOU: AS WITH HALF THE EUROPEAN DATES, A SOLO ACOUSTIC PERFORMANCE OPENS THE HELSINKI SHOW JUNE 16, 2003.

"It was a massive, sprawling entertainment, too long not to touch the humdrum in parts, but with many moments of magic and passages of simple brilliance besides. Throughout it all, Bruce never gave less than his utmost. Nothing looked forced or half-hearted. [It was] an honorable and satisfying performance." This review, describing one of Bruce's Wembley Arena concerts, appeared in the *New Musical Express* in 1981. Although the Bruce Springsteen of 2003 has changed considerably since the days of the *River* tour, it's proof of his commitment and longevity that the same comments can be applied to a series of outdoor concerts 22 years down the line and still ring true.

Overall, the 2003 European tour proved that Bruce's popularity is as strong as it has ever been, particularly in Sweden (where his every move was front page news), Spain, and Italy, where the passion of his audiences is unrivaled. Attended by over a million people, the two-month trek appears to have been phenomenally successful on all levels. However, it would be fun if, once the stadium swing is completed, Bruce downsized *The Rising* and took the E Street Band back out for a theater tour, to bring a sense of human scale to proceedings, to rediscover the intimacy of a small venue, to bring it all back home. It would be a tough ticket, but worth all the hassle to be able to see the whites of his eyes without the use of binoculars.

WINDMILLING IN THE NETHERLANDS:
BRUCE KICKS OFF THE EUROPEAN TOUR
IN ROTTERDAM, MAY 6, 2003.



RENÉ VAN DIEMEN PHOTO

MAY 6 FEYENOORD STADION ROTTERDAM, THE NETHERLANDS

SETLIST: Born in the U.S.A. (acoustic)/The Rising/Lonesome Day/No Surrender/The Promised Land/Empty Sky/You're Missing/Waitin' on a Sunny Day/Darlington County/Worlds Apart/Badlands/Out in the Street/Mary's Place/Countin' on a Miracle/Incident on 57th Street/Thunder Road/Into the Fire//Bobby Jean/Ramrod/Born to Run/Detroit Medley//My City of Ruins/Land of Hope and Dreams/Dancing in the Dark

SOLO PIANO SLOT: "Incident on 57th Street."

NOTES: Patti Scialfa is absent for this and the next four shows, as Bruce explains: "Patti sends her regards, she couldn't be here. The kids need her more right now than the band."

SHE'S MISSING: Due to Patti's absence, a lot of the intros ("Empty Sky," "Worlds Apart," and "Into the Fire" in particular) were different, mostly sung by Bruce. Soozie also took a lot of Patti's vocals. A funny moment came during "Out in the Street," when bandmembers take turns singing "meet me out in the street"—Nils and Clarence were shifted up in rank to sing their line, so for the final call, who was to sing

this? At first Nils was going to step back up to the mic, but then everyone pointed to Garry, who laughed and shook his head "no." So no one sang that final line.

From "Mary's Place" up to the encores, the show dragged a little. "Incident" was "for the old fans," but it was really not that good. Bruce blew his nose first (using a tissue for a change), and when the people cheered for that, he waved the tissue and said, "That's going up on eBay, for a real serious price." After playing the intro, he broke it off and said, "let me do that again." He repeated it, but it was still sloppy. The ending was nice, though, when Roy suddenly appeared next to Bruce at the piano and started playing beside him for a moment before Bruce got up to start "Thunder Road."

The encores brought the show back to its usual high level. "Ramrod" had just a little of the Stones' "Brown Sugar" mixed in ("yeah, yeah, yeah, whoo!"), and "Detroit Medley" was great, with a lot of Pete Townshend-style windmills. —*Jos Westenberg*

MAY 8 FEYENOORD STADION ROTTERDAM, THE NETHERLANDS

SETLIST: Darkness on the Edge of Town (acoustic)/The Rising/Lonesome Day/The Ties That Bind/Candy's Room/Darlington County/Empty Sky/You're Missing/Waitin' on a Sunny Day/Two Hearts/The Promised Land/Worlds Apart/Badlands/She's the One/Mary's Place/Racing in the Street/Into the Fire//Cadillac Ranch/Ramrod/Born to Run/Detroit Medley//My City of Ruins/Land of Hope and Dreams/Dancing in the Dark

NOTES: Seven songs not played on May 6, with the tour debut of the acoustic "Darkness." No Patti.

YES, THEY'RE READY: A night-and-day difference from the first show, beginning with a better opener, the great acoustic "Darkness." Not everything was perfect, though: "The Ties that Bind" had an awful, out-of-tune solo from Clarence—a complete mess. At the end, Bruce said something to Clarence and laughed, and Clarence laughed back, shaking his head. For the rest of the show, no mistakes by Clarence.

During "Waitin' on a Sunny Day," someone threw Bruce a sunflower, which he put behind his ear (just as at the Ahoy in 2002) as he paraded the stage. He also now climbs the mic stand and hangs upside down on it. While he was drinking something at the very beginning of "Mary's Place," the crowd already started without him, singing "Are you ready?" from "The Monkey Time," to Bruce's surprise. He extended the intro and let the crowd sing this part by itself.

"Racing in the Street" was an incredible rendition, an absolute highlight. He said they had received a few requests for it. "Cadillac Ranch" was another request to start the encores, and Nils wore his big foam cowboy hat. A great show, it completely washed away the lukewarm feeling of the first night. —*Jos Westenberg*

MAY 10 SÜDWESTSTADION LUDWIGSHAFEN, GERMANY

SETLIST: This Hard Land (acoustic)/The Rising/Lonesome Day/No Surrender/Candy's Room/Darlington County/Empty Sky/You're Missing/Waitin' on a Sunny Day/Spirit in the Night/Worlds Apart/Badlands/Out in the Street/Mary's Place/The Promised Land/Racing in the Street/Into the Fire//Bobby Jean/Ramrod/Born to Run/Glory Days//My City of Ruins/Land of Hope and Dreams/Dancing in the Dark

SOUNDCHECK: Includes "Devils and Dust."

NOTES: A "strong and rough acoustic version" of "This Hard Land," a tour debut in this form, and the E Street Band is still without Patti—"she had to take care of the kids, as Bruce told the audience in almost perfect German." [Reported by Hans-Georg Schmitt.]



MAURO FRATARCANGELI PHOTO

**MAY 12
KONING BOUDEWIJNSTADION
BRUSSELS, BELGIUM**

SETLIST: The River (acoustic)/The Rising/Lonesome Day/Darlington County/Something in the Night/Empty Sky/You're Missing/Waitin' on a Sunny Day/Two Hearts/No Surrender/Worlds Apart/Badlands/Out in the Street/Mary's Place/The Promised Land/4th of July Asbury Park (Sandy)/Into the Fire// Night/Bobby Jean/Ramrod/Born to Run/Detroit Medley//My City of Ruins/Land of Hope and Dreams/Dancing in the Dark

SOUNDCHECK: Includes "The River" acoustic.

NOTES: Tour premiere of "4th of July Asbury Park (Sandy)." No Patti.

TINKLING IVORIES: "The River" to start, with Bruce solo on 12-string and harmonica. The story is that two fans (one Norwegian guy and one Irish guy) met Bruce on the evening before the show, in the center of Brussels, and drank beer with him at a cafe. They requested "The River" and "Something in the Night" for the next evening, and Bruce obliged. "The River" was sloppy, the harmonica part not well rehearsed; but "Something in the Night" was a great version.

"Out in the Street" featured Garry Tallent now voluntarily singing Patti's line in her absence. In the "Mary's Place" intros, Bruce rushed to her empty guitar stand—he picked it up and started kissing it, saying "I miss my baby!" (though he didn't sing a "Back in Your Arms" chorus during the "I've been missing you" segment, as he did at previous shows without her). "Sandy" was a very nice surprise. Bruce said it was a request from a girl and her daddy outside his hotel, and that they hadn't played it for a long time. Bruce was reading the TelePrompTer a lot, but the rendition was good, with Steven strumming the mandolin hard at the end. "Night" was an acknowledged request for someone with a sign at the front of the pit—four requests in one night!

"Ramrod" was pretty memorable as well. When the band left the stage and Roy kept playing, the crew placed a statue on the piano, covered by the towel. I recognized immediately what it was (half the stadium probably did, too). When Bruce reappeared at the piano, he pulled the towel away—the statue was a replica of the famous "Manneken Pis," a fountain statue of a peeing child which can be found in the center of Brussels. The crew turned on the fountain, and we got the little peeing guy right on the piano—peeing over Soozie's fiddle! How long has it been since Bruce used stage props?! —*Jos Westenbergh*

**MAY 15
ESTADIO EL MOLINON
GIRON, SPAIN**

SETLIST: The Promised Land/The Rising/Lonesome Day/No Surrender/Something in the Night/Empty Sky/You're Missing/Waitin' on a Sunny Day/Darlington County/Worlds Apart/Badlands/Out in the Street/Mary's Place/Countin' on a Miracle/My Hometown/Backstreets/Into the Fire//Cadillac Ranch/Bobby Jean/Ramrod/Born to Run/Detroit Medley//My

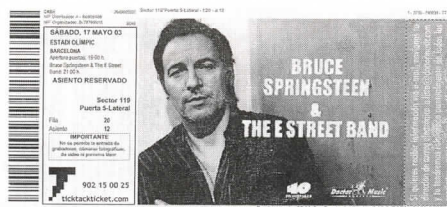


SAAA-LUTE!
BRUSSELS, MAY 12.

RENÉ VAN DIEMEN PHOTO

City of Ruins/Land of Hope and Dreams/Thunder Road/Dancing in the Dark

NOTES: A full-band "The Promised Land" replaces the acoustic opener. "My Hometown" is also a full-band version. On the setlist but not played: "Spirit in the Night," as an alternate for "Darlington County." "Backstreets" is an audible in place of the setlisted "Thunder Road," which turns up later in the nine-song encore.



**MAY 17
ESTADI OLIMPIC LLUIS COMPANYS
BARCELONA, SPAIN**

SETLIST: The Rising/Lonesome Day/The Ties That Bind/My Love Will Not Let You Down/Empty Sky/You're Missing/Waitin' on a Sunny Day/Sherry Darling/The Promised Land/Worlds Apart/Badlands/Out in the Street/Mary's Place/Because the Night/Jungleland/Into the Fire//Bobby Jean/Ramrod/Born to Run/Hungry Heart/Detroit Medley//My City of Ruins/Land of Hope and Dreams/Dancing in the Dark

NOTES: The tour premiere of "Sherry Darling," and the second tour performances of "Because the Night" and "Hungry Heart" (an audible).

On the setlist but not played: "Atlantic City" after "My Love"; and "Human Touch" as an alternate for "Because the Night." Patti returns to the stage for her first show of the 2003 European leg.

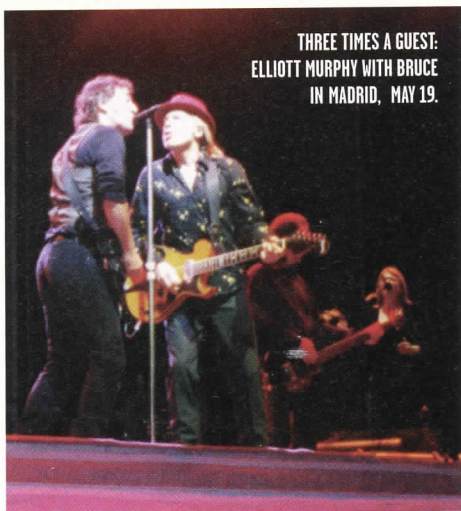
TIRED NOW? JUST WAIT! Bruce seems to be passing more solos to Steve and Nils, with each getting a real chance to show off tonight on "Badlands" and "Because the Night," respectively. Nils' solo was reminiscent of his "Youngstown" workout, and it was good to see Steve do a couple more solos as well. I've seen a lot of shows in my time, but this is the first one where Bruce looked tired—well, at least until he got to the second encore, when he found a gear that no one else has! The security guards next to me were going nuts, pointing at their watches and waving finish signs across their necks from "Born to Run" onwards—this is just halfway, guys! —*Colin McKay*

**MAY 19
ESTADIO DE LA COMUNIDAD
MADRID, SPAIN**

SETLIST: The Rising/Lonesome Day/Prove It All Night/Candy's Room/My Love Will Not Let You Down/Empty Sky/You're Missing/Waitin' on a Sunny Day/Better Days/The Promised Land/Worlds Apart/Badlands/Out in the Street/Mary's Place/Countin' on a Miracle/Jungleland/Into the Fire//Cadillac Ranch/Bobby Jean/Glory Days/Born to Run/Ramrod//My City of Ruins/Land of Hope and Dreams/Dancing in the Dark/Darlington County

SOUNDCHECK: Includes "Night."

NOTES: Three guests: Elliott Murphy (his



THREE TIMES A GUEST:
ELLIOTT MURPHY WITH BRUCE
IN MADRID, MAY 19.

third show on the *Rising* tour) plays guitar on "Born to Run" and "Better Days"; Max's daughter Ali plays keyboards on "Ramrod"; and Springsteen manager Jon Landau plays guitar on "Dancing in the Dark." On the setlist but not played: "Trapped," replaced by "Candy's Room"; and "Human Touch," replaced by "Jungleland." "Darlington County" and "Cadillac Ranch" were audibles, not on the setlist.

MAY 22 ARENA AUF SCHALKE GELSENKIRCHEN, GERMANY

SETLIST: The Rising/Lonesome Day/No Surrender/Prove It All Night/Darkness on the Edge of Town/Empty Sky/You're Missing/Waitin' on a Sunny Day/The Promised Land/Worlds Apart/Badlands/Out in the Street/Mary's Place/Jungleland/Into the Fire/Thunder Road/Bobby Jean/Ramrod/Born to Run/Detroit Medley/My City of Ruins/Land of Hope and Dreams/Dancing in the Dark

NOTES: A return to the standard set structure. On the setlist but not played: "Human Touch," "Real World" and "Loose Ends."

WHERE AM I?: The show started one hour late due to heavy traffic around Gelsenkirchen.

Later, I heard that a good portion of the audience only arrived in the arena during the encores! Before "Empty Sky" Bruce said in German: "Wunderbar hier in Gelsenkirchen—wo immer das ist!" ("Wonderful here in Gelsenkirchen, wherever it is!"). It was hilarious—the audience was going mad. The setlist was pretty standard and rather short, but it was my very first *Rising* show, so I really enjoyed it. My personal highlight was the "Detroit Medley"—I was waiting for this one for years! —Michael Meineke

MAY 24 STADE DE FRANCE PARIS, FRANCE

ACOUSTIC PRE-SHOW: Does This Bus Stop at 82nd Street/Growin' Up/This Hard Land. When the stadium gates opened around 6:00 p.m., Springsteen was onstage post-soundcheck to greet fans as they came in. After waving and taking pictures of the early crowd, he disappeared—only to return with an acoustic guitar. "Welcome to the early show!" he said, rewarding those who had been waiting in the rain with this special three-song acoustic performance.

SETLIST: Who'll Stop the Rain/The Rising/Lonesome Day/The Ties That Bind/My Love Will Not Let You Down/Trapped/Empty Sky/You're Missing/Waitin' on a Sunny Day/Be True/The Promised Land/Worlds Apart/Badlands/Out in the Street/Mary's Place/Jungleland/Into the Fire/Bobby Jean/Ramrod/Born to Run/Seven Nights to Rock/My City of Ruins/Land of Hope and Dreams/Dancing in the Dark

SOUNDCHECK: Prior to the acoustic pre-show, soundcheck included "Trapped" and "Seven Nights to Rock."

NOTES: Three tour debuts: "Trapped," "Be True," and the first E Street Band performance of "Seven Nights to Rock." Landau plays guitar on "Dancing in the Dark."

THE RAIN WAS POURIN':

Heavy clouds had been gathering for several hours over the magnificent Stade de France, this enormous cauldron of World Cup football fame. Inevitably, at 8:20 the ever-threatening rain began to cascade down on the huge crowd gathered on the "dancefloor," and just minutes later the band took to the stage and erupted into the CCR classic "Who'll Stop the Rain." By the song's end the rain had eased off, although only temporarily.

Bruce diminished the impact of the cold,

driving rain by delivering a show where he and the whole band played out of their skins—this was as inspiring as a stadium show could be.

The opening six songs, with the totally unexpected "Trapped," were incredibly powerful, and one could have left then, fully satisfied. As for "Be True," Bruce was really *giving* tonight, giving us the stuff of dreams.

References to the terrible weather abounded, such as the line "who's gonna stop the rain?" in "The Ties That Bind." Then there was the crowd sing-along during "Waitin' on a Sunny Day," with its great opening line as the rains cascaded down yet again, and clown-Bruce hanging upside down on the mic stand. Later Bruce sang the line "I'm walking in the rain" three times at the end of "Out in the Street."

"Seven Nights to Rock" was a total crowd pleaser, and another real surprise. Roy played at his rock 'n' roll best during the bridge, and the crowd loved it. Bruce and Steven seemed really pleased with how well it worked. Inspiring performance, incredible song selection.

—Karl Birtchistle

MAY 26 CRYSTAL PALACE LONDON, ENGLAND

SETLIST: The Rising/Lonesome Day/The Ties That Bind/My Love Will Not Let You Down/The Fuse/Empty Sky/You're Missing/Waitin' on a Sunny Day/The Promised Land/Darlington County/Worlds Apart/Badlands/Out in the Street/Mary's Place/Meeting Across the River/Jungleland/Into the Fire/Thunder Road/Bobby Jean/Ramrod/Born to Run/Seven Nights to Rock/My City of Ruins/Land of Hope and Dreams/Dancing in the Dark

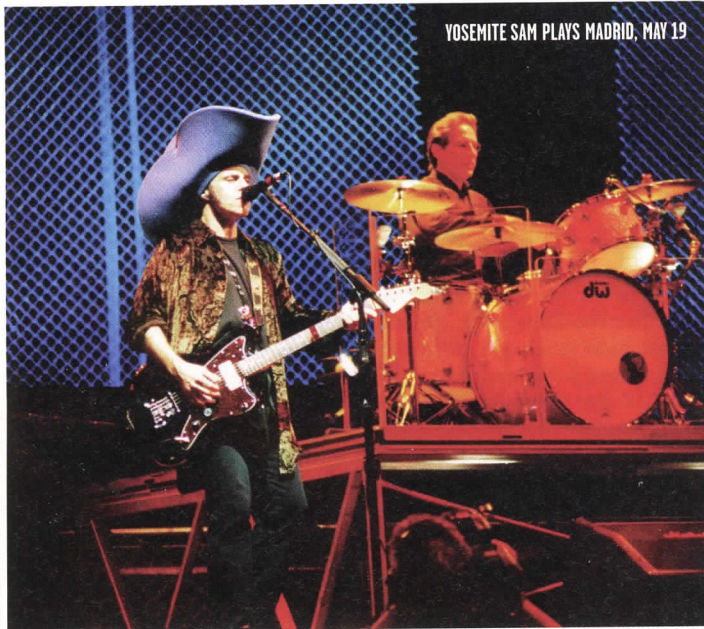
SOUNDCHECK: Includes "Meeting Across the River."

NOTES: Tour debut of "Meeting Across the River." Landau plays guitar on "Dancing in the Dark." On the setlist but not played: "Roll of the Dice" and "Sherry Darling."

PARIS REDUX: The show was good, but with "My Love," "Jungleland" and a calmer "Seven Nights to Rock," it seemed like a bad copy of the Paris show. But a few things pointed out where we were. During "Ramrod," there were a lot of references to Big Ben ("Can you hear Big Ben chiming?"). And introducing Clarence during "Mary's Place," Bruce said, "Move over Prince Charles, 'cause this man is next in line for the throne!" After "Mary's Place," Nils ran to take his acoustic for "Counting on a Miracle" and waited beside the drum riser for Bruce's cue—which didn't come. Instead, Bruce motioned to Garry to get his stand-up bass, and we got "Meeting Across the River," with only Garry and Roy. —Jos Westenberg



YOSEMITE SAM PLAYS MADRID, MAY 19





MAY 27 CRYSTAL PALACE LONDON, ENGLAND

SETLIST: Born in the U.S.A. (acoustic)/The Rising/Lonesome Day/Candy's Room/Prove It All Night/Atlantic City/Empty Sky/You're Missing/Waitin' on a Sunny Day/Sherry Darling/Worlds Apart/Badlands/She's the

One/Mary's Place/Racing in the Street/Into the Fire/Thunder Road//Night/Ramrod/Born to Run/Detroit Medley/Seven Nights to Rock//My City of Ruins/Land of Hope and Dreams/Dancing in the Dark

NOTES: Nine songs not played the previous night, including the audibles "Atlantic City" (by request) and "Sherry Darling." Landau guests again on "Dancing in the Dark."

PAJAMA TIME: London Two was fabulous, much better than night one (though I still prefer the fantastic show in Paris). Bruce asked how many people were here the night before, and after the big response, he said "Well, we'll play some different things tonight." During the band intros, Roy, who was introduced the night before as "educated at Cambridge and Oxford," was now "educated at Camford and Oxbridge." An amazing encore, with a funny "Ramrod" that had more references to Big Ben, and Bruce saying, "The queen already has her pajamas on!" After the band left the stage and Roy kept playing, it was an English police hat that was put on Roy's head. For Clarence's solo at the end, Bruce said, "Big Man on the move... Big Man walking... everybody please move back 500 feet!" After "Born to Run" Bruce turned to the band and called out "Devil" a few times. "Detroit Medley" and "Seven Nights to Rock" were listed as alternates for each other on the setlist—but we got *both*, with a great bridge from the Medley into "Seven Nights." "Dancing in the Dark" again had Jon Landau on stage, hopping off-beat. Bruce saw him and said, "I've seen the future... and it's scaring me!"

—Jos Westenberg



MAY 29 OLD TRAFFORD CRICKET GROUND MANCHESTER, ENGLAND

SETLIST: Born in the U.S.A. (acoustic)/The Rising/Lonesome Day/Candy's Room/Prove It All Night/Darkness on the Edge of Town/Empty Sky/You're Missing/Waitin' on a Sunny

Day/Two Hearts/Loose Ends/Worlds Apart/Badlands/Out in the Street/Mary's Place/Meeting Across the River/Jungleland/Into the Fire/Thunder Road//4th of July, Asbury Park (Sandy)/Bobby Jean/Ramrod/Born to Run/Seven Nights to Rock//My City of Ruins/Land of Hope and Dreams/Dancing in the Dark

A SUNNY DAY: Perhaps Trafford Borough Council wilted under the weight of e-mails from UK fans—the long threatened Manchester show goes ahead, in brilliant sunshine. Bruce clearly loves the venue—an old cricket ground, in stark contrast to the "all-the-same" venues he often plays—and is in a buoyant mood. Regular cricket references are popular with the crowd ("there's only two bases and the pitcher has to run, right?"), and a few sound problems can't spoil an excellent night. Highlights include two genuine rarities, "Sandy" and "Loose Ends," the latter being met with almost complete silence as most of the crowd clearly don't know the song. "Seven Nights to Rock" again tops off the first encore in style.

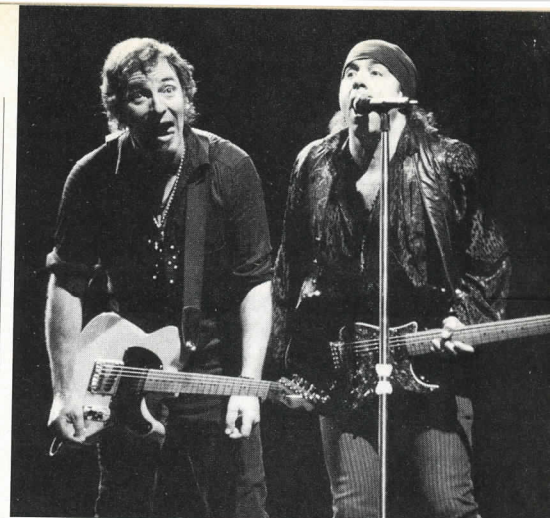
—Andrew Hewitt

MAY 31 RDS DUBLIN, IRELAND

SETLIST: Born in the U.S.A. (acoustic)/The Rising/Lonesome Day/Candy's Room/My Love Will Not Let You Down/Atlantic City/Empty Sky/You're Missing/Waitin' on a Sunny Day/The Promised Land/Worlds Apart/Badlands/Out in the Street/Mary's Place/Meeting Across the River/Jungleland/Into the Fire/Thunder Road//Kitty's Back/Ramrod/Born to Run/Seven Nights to Rock/Glory Days//My City of Ruins/Land of Hope and Dreams/Dancing in the Dark

NOTES: The first "Kitty's Back" in Europe since 1985.

LUCK OF THE IRISH: Eighteen years to the day since Bruce first played Ireland, at the awesome Slane Castle show, he gave us what amounts to the second best Springsteen show of the 71 that I have seen to date. The people sang lustily with all the classics—this was "crowd-participation" night—and it turned



RENE VAN DIEMEN PHOTO

into one of the more spontaneous shows I have seen from these guys. For "Mary's Place," Bruce asked, "Are you ready for a Dublin house-party by way of New Jersey? We got three, no, four conditions that must be filled. The first is Guinness!" (Which was referred to again in "Ramrod": "...we gotta go back to the hotel to drink that flat beer that makes you feel like you weigh 500 pounds." And an enormous black and white hat, shaped like a pint of Guinness, was placed on Roy's head as he finished his solo slot.)

Bruce introduced the first encore by saying that they were "gonna try one we don't normally play," for a guy with a sign in the crowd. As the opening notes of the requested "Kitty's Back" floated through the night and enveloped the crowd, I realized just how unforgettable this show was turning out to be. The song was breathtaking, with all players shining—especially Nils, who played a fabulous solo on the acoustic. What a night. —Karl Birtchist

JUNE 8 STADIO ARTEMIO FRANCHI FLORENCE, ITALY

SETLIST: Born in the U.S.A. (acoustic)/The Rising/Lonesome Day/Night/My Love Will Not Let You Down/Empty Sky/You're Missing/Waitin' on a Sunny Day/Sherry Darling/Worlds Apart/Badlands/Out in the Street/Mary's Place/Tougher Than the Rest/Jungleland/Into the Fire/The Promised Land//Kitty's Back/Ramrod/Born to Run/Seven Nights to Rock/Glory Days//My City of Ruins/Land of Hope and Dreams/Dancing in the Dark

SOUNDHECK: Includes "Tougher Than the Rest."

HAPPY ANNIVERSARY, BABY: After the first few songs, Bruce seemed in a poorer shape than usual, and his vocals suffered from it a bit in the central part of the show. He came away with it magnificently, though, and ended on a high note. It was the usual Italian show, with a very vocal crowd that anticipated the songs (as in "Sunny Day") and never let them end, like "Badlands," which got a double reprise. I often think there is too much of it, but I try to be in the band's shoes: playing every other night, I'd be crazy about such an audience. There were high moments, like "Tougher Than the Rest," which Bruce dedicated to Patti for their 12th anniversary, and "The Promised Land" to close the main set: the greatness of this song makes it fit for any occasion. —Giorgio Malucelli



RICCARDO MARCANTHE PHOTO

SPRINGSTEEN'S POLE POSITION.

JUNE 12 AOL ARENA HAMBURG, GERMANY

SETLIST: Born in the U.S.A. (acoustic)/The Rising/Lonesome Day/The Ties That Bind/Atlantic City/My Love Will Not Let You Down/Empty Sky/You're Missing/Waitin' on a Sunny Day/You Can Look/No Surrender/Worlds Apart/Badlands/Out in the Street/Mary's Place/Downbound Train/Racing in the Street/Into the Fire/Tenth Avenue Freeze-out/Hungry Heart/Bobby Jean/Ramrod/Born to Run/Seven Nights to Rock/My City of Ruins/Land of Hope and Dreams/Dancing in the Dark

SOUNDHECK: Includes "Kitty's Back."

NOTES: "Hungry Heart" features returning guest Wolfgang Niedecken. The second "Tenth Avenue Freeze-out" of the tour, and the first "Downbound Train" since August.

PRETZEL LOGIC: When we arrived in the pit, Bruce was still on stage, eating a pretzel, looking kinda amused and greeting the fans. I'd never expected this, so I was totally surprised seeing him there. Nils was there too.

The show was fantastic. It started to rain during "Atlantic City" but who cares? The band really nailed "Downbound Train." Finally I got to hear "Racing in the Street," and it was pure magic. Most of the fans in the pit didn't like the appearance of Wolfgang Niedecken during "Hungry Heart" (that guy can't sing the song) but happily he left the stage soon after the song ended. —Michael Meineke

JUNE 14 PARKEN COPENHAGEN, DENMARK

SETLIST: Born in the U.S.A. (acoustic)/The Rising/Lonesome Day/Take 'Em as They Come/Prove It All Night/My Love Will Not Let You Down/Empty Sky/You're Missing/Waitin' on a Sunny Day/The Promised Land/Worlds Apart/Badlands/Out in the Street/Mary's Place/Point Blank/Into the Fire/Thunder Road/Darlington County/Bobby Jean/Ramrod/Born to Run/Seven Nights to Rock/My City of Ruins/Land of Hope and Dreams/Dancing in the Dark/Glory Days

SOUNDHECK: Includes "Dollhouse," "Point Blank," and "Take 'Em as They Come."

NOTES: The tour premieres of "Take 'Em as They Come" and "Point Blank."

ONE MORE FOR THE ROAD: Along with the opening two songs, "Take 'Em," "Prove It" and "My Love" all came in one energizing non-stop set. "Point Blank" was a special dedicated to loyal fans who have been following the tour ("We get a lot of requests and we can't play 'em all, but here's one"), and it was a great version. The encores were fantastic, as usual. It seemed the show was really intended to end with "Dancing," but Bruce was in a good mood, and he seemed really pleased with the crowd, so he threw in just one more. All in all, the show proved Springsteen's special affection for Scandinavia, and it promised a lot for the upcoming concerts in Helsinki, Oslo and Gothenburg.

—Mattias Persson

JUNE 16 OLYMPIC STADIUM HELSINKI, FINLAND

SETLIST: Born in the U.S.A. (acoustic)/The Rising/Lonesome Day/No Surrender/Prove It All Night/Darlington County/Empty Sky/You're Missing/Waitin' on a Sunny Day/The Promised Land/Worlds Apart/Badlands/Out in the Street/Mary's Place/My Hometown/Into the Fire/Thunder Road/Bobby Jean/Ramrod/Born to Run/Seven Nights to Rock/My City of Ruins/Land of Hope and Dreams/Dancing in the Dark/Glory Days

NOTES: Springsteen and the band's first ever show in Finland. Over the two nights, a total of 89,865 people breaks the Finnish attendance record set by Michael Jackson in 1997.

PRESS: "HARD WORK THAWING OUT FINNISH RESERVE..." William Moore in *Helsingin Sanomat*: The chilly weather was probably less of a factor than typical Finnish reserve and the dreaded "stadium hospitality ticket" phenomenon, in that Springsteen and Co. had some difficulties working the crowd. It could also be an "only with the lights off" thing—it has to be remembered that at outdoor concerts here in June it really doesn't get dark. Some people may have felt bashful about leaping up and down in full view of their neighbors.... A combination of high energy, winning smiles, consummate professionalism, raunchy saxophone from Clarence Clemons, and a setlist that leant more towards Springsteen's 1980s tunes (there were seven tracks from *Born in the U.S.A.* among the 25 numbers played) managed to thaw out the capacity crowd and open people's throats to sing, and it seemed everybody went home happy, including the artists....

JUNE 17 OLYMPIC STADIUM HELSINKI, FINLAND

SETLIST: The Rising/Lonesome Day/The Ties That Bind/Candy's Room/My Love Will Not Let You Down/Darkness on the Edge of Town/Empty Sky/The River/Waitin' on a Sunny Day/No Surrender/Worlds Apart/Badlands/She's the One/Mary's Place/Jungleland/Into the Fire/



RENÉ VAN DIEMEN PHOTO

JUNE 10 OLYMPIC STADIUM MUNICH, GERMANY

SETLIST: Born in the U.S.A. (acoustic)/The Rising/Lonesome Day/Jackson Cage/The Ties That Bind/My Love Will Not Let You Down/Empty Sky/You're Missing/Waitin' on a Sunny Day/You Can Look (But You Better Not Touch)/Sherry Darling/Worlds Apart/Badlands/Out in the Street/Mary's Place/Backstreets/Into the Fire/Tenth Avenue Freeze-out/Further On (Up the Road)/Bobby Jean/Ramrod/Born to Run/Seven Nights to Rock/My City of Ruins/Land of Hope and Dreams/Dancing in the Dark

SOUNDHECK: Includes "Further On (Up the Road)" and "Jackson Cage."

NOTES: The tour premiere of "Tenth Avenue Freeze-out."

SATISFACTION: A hot day and night in Munich, but Bruce and band were in very good form. A lot of surprises in the set: "Jackson Cage" and "Further On (Up the Road)" were sound-checked and may have been expected, but "You Can Look" into "Sherry Darling" was wild. Many fans held up signs during the shows with songs like "Growin' Up," "Tenth Avenue Freeze-out," and "Rosalita"—Bruce played "Tenth Avenue" before the encores, and the fans were satisfied. The best of the three German appearances. —Jörg Mehlow

Thunder Road//Cadillac Ranch/Hungry Heart/Ramrod/Born to Run//My City of Ruins/Land of Hope and Dreams/Glory Days/Dancing in the Dark

NOTES: Nine songs not played at the first Helsinki show. For the first time on the *Rising* Tour, "You're Missing" drops out of the set. "Empty Sky" is followed instead by "The River," the tour premiere of a full-band version.

PRESS: "...NO SUCH PROBLEMS WITH BLOCKBUSTER SECOND SHOW." William Moore in *Helsingin Sanomat*: Now this was a concert-and-a-half. Bruce Springsteen shuffled his setlist with a vengeance for the second night in Helsinki and gave his fans a real Christmas treat in June.... Helsinki got very lucky indeed after its long wait in the wilderness.

Tuesday's audience was at least a notch or two more Boss-savvy than Monday's, with far fewer "corporate suits" in the stadium, so the atmosphere was a good deal hotter than on the E Street Band's Helsinki debut. After working themselves in with a three-hour soundcheck for the hospitality audience on Monday, Springsteen and his band rewarded the dedicated Bossheads with a stand-out display of vigorous and gloriously uplifting rock and roll.... Those who missed Bruce Springsteen this time around can take a tiny measure of hope and dreams from his parting remarks: "See you again." On the strength of this showing, I think he would be a more than righteously welcome return guest in these latitudes.

JUNE 19 VALLE HOVIN STADION OSLO, NORWAY

SETLIST: The Rising/Lonesome Day/Prove It All Night/My Love Will Not Let You Down/Darkness on the Edge of Town/Empty Sky/The River/Waitin' on a Sunny Day/Sherry Darling/ Worlds Apart/Badlands/ Out in the Street/Mary's Place/Jungleland/Into the Fire/The Promised Land// Where the Bands Are/ Bobby Jean/Ramrod/Born to Run/Seven Nights to Rock//My City of Ruins/ Land of Hope and Dreams/ Dancing in the Dark

SPOTLIGHT ON THE BIG MAN: Valle Hovin Stadion (where Bruce also played in '88, '93 and '99) is



"MY CITY OF RUINS"
HELSINKI, JUNE 16.

an old outdoor ice hockey stadium, far from the ideal location for a rock show. A Norwegian newspaper even referred to it as the worst venue for a rock show in all of Europe. But it was clear from the moment that Bruce took the stage that he was in great spirits. He seemed to have a lot of fun speaking Norwegian to the crowd. Steve, who looked like he had perhaps eaten too much lutefisk, was the only band member who was noticeably below par.

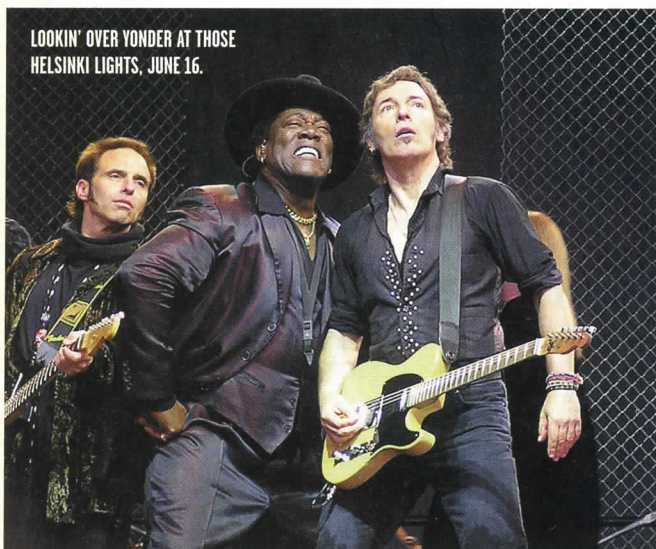
For the second time, a full-band rendition of "The River" replaced "You're Missing." It sounded much like the traditional version we all know, but Bruce did some of his high pitched "border howl" at the end alongside some great playing from Soozie.

"Jungleland" was an audible, and it replaced the interestingly setlisted "Promised Land"/ "You're Missing" in the pre-"Into the Fire" slot. Considering the excellent shape that the Big Man was in, "Jungleland" was the perfect choice. Valle Hovin doesn't have a roof, but if it had, his sax solo would have blown it clear off. If this show belonged to anyone other than Bruce, it would have to be Clarence—especially compared to his uneven performance in London—he nailed every solo that was thrown at him. Perhaps the changes to the written setlist reflected that Bruce could tell that the Big Man was in form, and wanted to showcase him as much as possible.

The encores began with another impromptu request: "Where the Bands Are." Bruce must have liked how it worked, as it was on the setlist (but not played) for the next show in Gothenburg. From there, the energy level just went up, with particularly strong performances of "Ramrod" and "Seven Nights."

One legitimate complaint was that the venue gave little shelter from the wind, which subsequently interfered with the sound. The crowd, though I have seen worse (*cough* London), could have been much better, and would be put to shame by the Swedes only a few days later. But I left "Europe's worst concert stadium" feeling emotionally and physically tired and fulfilled at the same time.

—Magnus Lauglo



LOOKIN' OVER YONDER AT THOSE
HELSINKI LIGHTS, JUNE 16.

JUNE 21 ULLEVI STADION GOTHENBURG, SWEDEN

SETLIST: The Rising/Lonesome Day/The Ties That Bind/My Love Will Not Let You Down/Darkness on the Edge of Town/Empty Sky/You're Missing/Waitin' on a Sunny Day/Working on the Highway/No Surrender/Worlds Apart/Badlands/Out in the Street/Mary's Place/The River/Into the Fire/Thunder Road/Bobby Jean/Ramrod/Born to Run/Seven Nights to Rock//My City of Ruins/Land of Hope and Dreams/Dancing in the Dark/Twist and Shout

NOTES: Nils Lofgren's 52nd birthday, and the second tour performance of "Twist and Shout" to "test" this now-rebuilt stadium that Springsteen's *Born in the U.S.A.* show nearly collapsed in 1985.

KING BRUCE: If Bruce is big in Europe, and massive in Norway, then he is a virtual god in Sweden. The front page headlines speak for themselves: "Welcome Bruce," "King Bruce," "The Bruce Party." This was a major media and cultural event, a Bruce weekend, and everybody knew it. This was also Midsommar, the Swedish midsummer festival, and the atmosphere before the show was like nothing I had ever seen before. When the band came out, they were clearly very psyched up. After being slightly subdued in Oslo, Steve was back to his old self, crouched over his guitar like some sort of Teenage Mutant Guitar Hero Turtle. Nils, who was celebrating his birthday, was in great spirits all night. The crowd loved him, and sang "Happy Birthday" to him in both English and Swedish at various points throughout the show.

During "Mary's Place," Bruce added a fourth condition for having a house party: "We gotta break the stadium again!" It was a great moment, and a sign of things to come in the encore.

As "Dancing" finished, and I thought the show was over, Bruce went up to the mic: "One more for 1985!" It was of course, a long, ram-bunctious, and glorious "Twist and Shout." This was nostalgia at its very best, and it showed how much the second encore benefits from a little less predictability. —Magnus Lauglo

JUNE 22 ULLEVI STADION GOTHENBURG, SWEDEN

SETLIST: The Promised Land/The Rising/Lonesome Day/Jackson Cage/My Love Will Not Let You Down/Atlantic City/Empty Sky/The River/Waitin' on a Sunny Day/Darlington County/Growin' Up/Worlds Apart/Badlands/She's the One/Mary's Place/Racing in the Street/Into the Fire/No Surrender//Thunder Road/Hungry Heart/Ramrod/Born to Run/Detroit Medley//My City of Ruins/Land of Hope and Dreams/Dancing in the Dark/Twist and Shout

NOTES: The longest show of the tour so far, at three-and-a-quarter-hours and 27 songs.

A CLASSIC: Bruce was intent on shaking up the setlist from the very beginning, with a rousing "The Promised Land" kicking off the show. The



THE RISING TOUR 2003

*Solo-piano arrangement

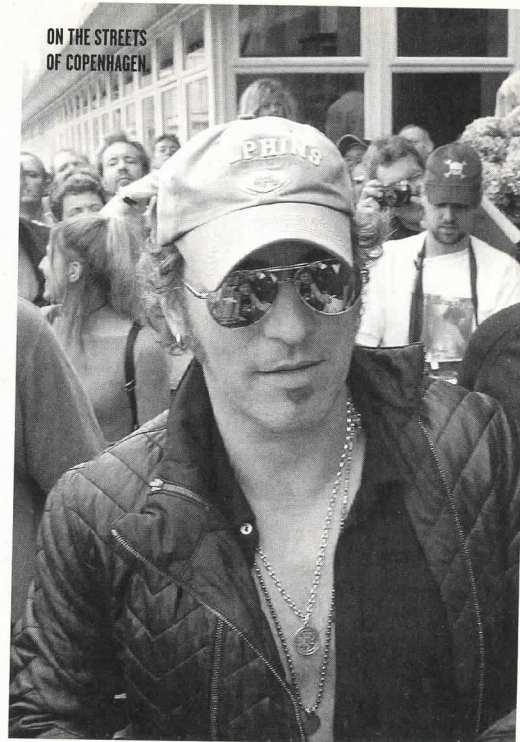
**Solo-acoustic arrangement

BORN IN THE U.S.A. (ACOUSTIC)**									1	1	1	1	1	1					1							
WAR		1					1		2	2	2	2	2	2												
WHO'LL STOP THE RAIN													2	2												
THE RISING	2	2	1	1	2	2	2	3	4	4	4	4	4	4	1	1	2	1	2	2	2	2	2	1	1	1
LONESOME DAY	3	3	2	2	3	3	3	4	5	5	5	5	5	2	2	3	2	3	3	3	3	3	3	2	2	
JACKSON CAGE																										
THE TIES THAT BIND			3											3		4				4			3			
CANDY'S ROOM	4					5														4	5					
NO SURRENDER	1	4		3			1	5	3	3	3	3	3	8	3	1	3	9	4		4	10	4		3	
TAKE 'EM AS THEY COME																										
PROVE IT ALL NIGHT			4	4	4			6		6				4	4		4							3	4	
ATLANTIC CITY					1																					
MY LOVE WILL NOT LET YOU DOWN							4											4					4	5		
THE FUSE						6							6													
DARKNESS ON THE EDGE OF TOWN									6								5			1**					5	
SOMETHING IN THE NIGHT																					5	5				
TRAPPED																										
EMPTY SKY	5	5	5	5	5	7	5	7	7	7	7	7	7	5	6	6	5	5	6	7	7	6	6	5	6	6
YOU'RE MISSING	6	6	6	6	6	8	6	8	8	8	8	8	8	6	7	7	6	6	7	8	8	7	7	6	7	7
THE RIVER																					1**					
WAITIN' ON A SUNNY DAY	7	7	7	7	7	9	7	9	9	9	9	9	9	7	8	8	7	7	8	9	9	8	8	7	8	8
YOU CAN LOOK				8																						
TWO HEARTS				9							10			9				8		10		9				
SHERRY DARLING																							8			
BE TRUE																										
THE PROMISED LAND	8							10	10		11	10	10		9	9	8	1	5	11	15	15	1	9	10	9
DARLINGTON COUNTY		8							27	10	6	6	24		5	9			9	6	6	4			26	9
BETTER DAYS			8																							
DOES THIS BUS STOP AT 82nd STREET					8																					
IT'S HARD TO BE A SAINT IN THE CITY					9																					
SPIRIT IN THE NIGHT						10															10					
BLINDED BY THE LIGHT							8																			
LOOSE ENDS																										
WORLDS APART	9	9	9	10	10	11	9	11	11	11	12	11	11	10	10	10	10	10	10	12	11	11	10	10	11	10
BADLANDS	10	10	10	11	11	12	10	12	12	12	13	12	12	11	11	11	11	11	11	13	12	12	11	11	12	11
OUT IN THE STREET	11	11			12	13		13	13		14	13		12	12	12	12	12								
SHE'S THE ONE			11	12			11			13			13							14						
MARY'S PLACE	12	12	12	13	13	14	12	14	14	14	15	14	14	13	13	13	13	13	13	15	14	14	13	13	14	13
TOUGHER THAN THE REST			13																							
I'M ON FIRE																	14									
COUNTIN' ON A MIRACLE	13	13	14	14	14	16		15	15				15		14		15		14				14		15	
IF I SHOULD FALL BEHIND	14*					17*																				
GROWIN' UP		14**															9									
FOR YOU				15*																						
JERSEY GIRL					15*																					
NOTHING MAN							13																15			
MY HOMETOWN											16	15		14												
BACKSTREETS							14	16	16														16			
BECAUSE THE NIGHT																								14		
MEETING ACROSS THE RIVER																										
JUNGLELAND										15			16		15									15	16	14
INCIDENT ON 57th STREET																	14*		14*	15*						
DOWNBOUND TRAIN																										
RACING IN THE STREET																					16	16				
4th OF JULY, ASBURY PARK (SANDY)																							16			
POINT BLANK																										
FOLLOW THAT DREAM																										
THUNDER ROAD	15	15	15			15		18	18	17	18	17	18	16		15	16	15	16				25			16
INTO THE FIRE	16	16	16	16	16	18	16	17	17	16	17	16	17	15	16	16	17	16	17	17	17	17	16	17	17	15
TENTH AVENUE FREEZE-OUT																										
THIS HARD LAND	17	17									19			17							1**					
LET'S GO , LET'S GO, LET'S GO			17	17																						
TELL ME WHY					18																					
CADILLAC RANCH		18																		18			18		18	
ALL JUST TO GET TO YOU		19																								
NIGHT							4	15														18				
FURTHER ON (UP THE ROAD)																										
HUNGRY HEART																		17						20		
WHERE THE BANDS ARE																										
BOBBY JEAN						19	17	19	19	18		18			17	17	18		18		18	19	19	17	19	17
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KITTY'S BACK																										
RAMROD						20	18	20	20	19	20	19	19	18	18	18	19	18	19	19	19	20	20	18	22	18
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BORN TO RUN	19</																									

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B.U.S.A. (ACOUSTIC)**
WAR
WHO'LL STOP THE RAIN
THE RISING
LONESOME DAY
JACKSON CAGE
THE TIES THAT BIND
CANDY'S ROOM
NO SURRENDER
TAKE 'EM
PROVE IT ALL NIGHT
ATLANTIC CITY
MY LOVE
THE FUSE
DARKNESS
SOMETHING
TRAPPED
EMPTY SKY
YOU'RE MISSING
THE RIVER
WAITIN'
YOU CAN LOOK
TWO HEARTS
SHERRY DARLING
BE TRUE
THE PROMISED LAND
DARLINGTON COUNTY
BETTER DAYS
DOES THIS BUS STOP
SAINT IN THE CITY
SPIRIT IN THE NIGHT
BLINDED BY THE LIGHT
LOOSE ENDS
WORLDS APART
BADLANDS
OUT IN THE STREET
SHE'S THE ONE
MARY'S PLACE
TOUGHER
I'M ON FIRE
COUNTIN'
IF I SHOULD FALL
GROWIN' UP
FOR YOU
JERSEY GIRL
NOTHING MAN
MY HOMETOWN
BACKSTREETS
BECAUSE THE NIGHT
MEETING
JUNGLELAND
INCIDENT
DOWNBOUND TRAIN
RACING IN THE STREET
SANDY
POINT BLANK
FOLLOW THAT DREAM
THUNDER ROAD
INTO THE FIRE
TENTH AVENUE
THIS HARD LAND
LET'S GO
TELL ME WHY
CADILLAC RANCH
ALL JUST
NIGHT
FURTHER ON
HUNGRY HEART
WHERE THE BANDS ARE
BOBBY JEAN
GLORY DAYS
KITTY'S BACK
RAMROD
ROLL OVER BEETHOVEN
BORN TO RUN
DETROIT MEDLEY
SEVEN NIGHTS
MY CITY OF RUINS
B.U.S.A. (FULL BAND)
LAND OF HOPE
FIRE
I'M A ROCKER
DANCING IN THE DARK
WORKING
ROLL OF THE DICE
ROSALITA
TWIST AND SHOUT

ON THE STREETS
OF COPENHAGEN

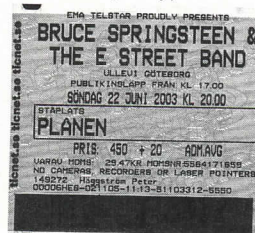
PETER AXELSEN PHOTO

shakeups continued with a great surprise, a soulful rendition of "Jackson Cage." From the end of a beefed-up "Darlington County" emerged a fun and light "Growin' Up," as Bruce went around to the band, clearly calling out an audible, and yelling out "This is for the old fans out there!" "Racing in the Street" was probably my favorite song of the whole show.

It was great to have "Hungry Heart" back in the encores. This song may have been semi-retired because the audience participation part of the show is taken over by "Waitin' on a Sunny Day," but it is far more familiar to the crowd. As soon as the song started, there was a surge from behind and the masses pushed forward—fortunately, security were passing out water liberally by this point in the show.

"Ramrod," which brought a return of the plastic Viking helmet last seen in Oslo, also came complete with an E Street Band mission statement from Steve: "I think we got some stadium wrecking to do, it's Boss Time!"

"Twist and Shout" lasted even longer tonight and was at least as raucous. After ending the song once, the band came down to the lip of the stage to say goodbye to the crowd, but the audience wouldn't let go of the song. When Bruce reached for his guitar again to go back into the song, I think it took the band by surprise as much as the crowd. Everyone ran back to their instruments and played another round before finishing the song for good. The band finally left the stage to a roaring crowd that still wanted more. The Gothenburg show had everything a classic Bruce show needs: the entire band in great shape, an excellent setlist, and a terrific crowd. Bruce's special relationship with his Swedish fans could only have been strengthened after the Gothenburg stand. —Magnus Lauglo



JUNE 25 ERNST-HAPPEL STADION VIENNA, AUSTRIA

SETLIST: The Promised Land/The Rising/Lonesome Day/Prove It All Night/My Love Will Not Let You Down/Empty Sky/The River/Waitin' on a Sunny Day/No Surrender/Worlds Apart/Badlands/Out in the Street/Mary's Place/Incident on 57th Street/Thunder Road/Into the Fire/Bobby Jean/Ramrod/Roll Over Beethoven/Born to Run/My City of Ruins/Land of Hope and Dreams/Glory Days/Dancing in the Dark

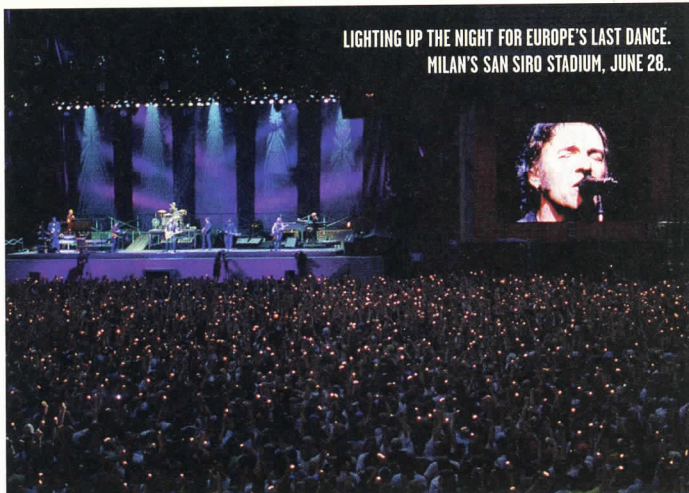
SOUNDCHECK: Includes "Incident on 57th Street."

NOTES: A shorter show, at two hours and 50 minutes. The tour debut of the full-band "Incident on 57th Street," its first such performance ever in Europe. Also an impromptu special for Vienna: the E Street Band premiere of "Roll Over Beethoven."

LIGHT UP THE NIGHT: Unexpectedly, (unless you'd heard the soundcheck), we were given the rare gift of a full-band "Incident," dedicated to the fans following the band from city to city—and in particular to a fan who had personally requested it the day before the show: "This is for you, my friend," Bruce said, nodding at a guy in the front row. This alone made my night drive worth it.

"My City of Ruins" was another moment to remember. Thousands of lights in the dark lit the venue, as the vast crowd held up lighters, and Bruce kept turning to watch between lines at the piano.

—Giorgio Malucelli



LIGHTING UP THE NIGHT FOR EUROPE'S LAST DANCE.
MILAN'S SAN SIRO STADIUM, JUNE 28.

JUNE 28 SAN SIRO STADIUM MILAN, ITALY

SETLIST: The Promised Land/The Rising/Lonesome Day/My Love Will Not Let You Down/Darkness on the Edge of Town/Empty Sky/The River/Waitin' on a Sunny Day/Who'll Stop the Rain/Growin' Up/Worlds Apart/Badlands/Out in the Street/Mary's Place/Follow That Dream/Thunder Road/Into the Fire/No Surrender/Bobby Jean/Ramrod/Born to Run/My City of Ruins/Land of Hope and Dreams/Dancing in the Dark/Rosalita

SOUNDCHECK: Includes "Follow That Dream."

NOTES: The final European *Rising* show, with the tour premiere of "Follow That Dream." Landau guests on "Dancing in the Dark."

LET IT RAIN: The band walked on stage to the notes of Morricone's "Once Upon a Time in the West" and kicked off with a thematically linked "The Promised Land." It was high energy and total pandemonium in the stadium. Bruce remembered his first time in San Siro in 1985 as the beginning of his love affair with Italy—he said it was exciting to be back after so many years, and hoped that they had been good ones. When he played "Empty Sky," the sky wasn't empty at all—it was actually full of dark clouds. In minutes it began to rain, turning torrential just as Bruce went into "Waitin' on a Sunny Day." It was a magical coincidence to see him walk under the storm with the sole comfort of a cowboy hat (handed to him by a fan), singing, "I'm working with the rain fallin' down." The crowd then launched into a wild and loud request for "Who'll Stop the Rain," which was delivered right away.

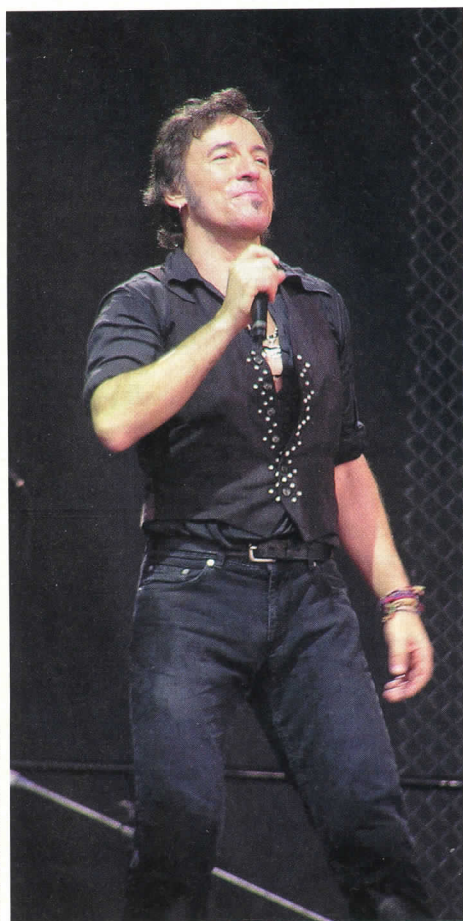
During "Growin' Up" he spoke in Italian joking about the craziness of Italians—and how

sang "Come on, rise up," sitting alone at the piano. As many expected, "Rosalita" came as a show-closer, with the house lights on and 65,000 people dancing. On the final night of his European tour, many things will stay with me. Most of all, the promise Bruce made twice, once in Italian and once in English: "We'll be seeing you again." —Giorgio Malucelli

Tour report compiled by Christopher Phillips

COVERAGE WILL CONTINUE in the next issue with the U.S. stadium leg of the *Rising* tour. In covering each show of the tour, the help we receive from readers is essential. If you'd like to contribute, send concert reports, ticket stub scans, photos, ads, etc., to editor@backstreets.com, or mail to Backstreets, PO Box 11079, Washington DC 20008.

SPECIAL THANKS TO: Tom Acquilano, Rhonda Agliano, Jay Algar, Bill Atkins, Mark Avent, Maggie Baigent, Ken Barnes, Gregg Bartels, Phil Bates, Paul Bernstein, Karl Birthistle, Dick Bourne, Michael Brazinski, Kylie Burns, John Butland, Carlo Cappiotti, Paul Cashmere, Jim Castleberry, Jamie Chambers, Darren M. Chisnell, Joe Clark, Michael Cotton, Bill Curtis, Kris Deckers, Dan Eitner, Terry Eldridge, Roy Enge, Lassi Eskola, Jussi Eskola, Francesco Ferrari, Robert Formont, Pierluigi Gamba, Matthew Gifford, Don Gilbert, Steve Golfin, James Goodman, David Gregory, Richard Gremmo, Anita Grenda, Charles Grosso, John Grosso, Mario Guilbert, Jimmy Guterma, Peter Häggström, Phil Harth, Ian Henry, Andrew Hewitt, George Hill, Jedda Hingston, Eric Hodges, Michael Hutchison, Bruce Johnson, Andrei Joseph, Paul Kaytes, Kieron Kelly, Pauline Kinsella, Erik Knevelbaard, Gabriele Lanfranco, Peter Langstaff, Kevin Lawrence, Samuli Lintula, Jason MacNeil, Dave Malinich, Giorgio Malucelli, Phil Martin, Maryann Mastrodonato, Andrew Mathisen, Mike McCrave, Robbie Meehan, George Megalogenis, Jörg Mehlw, Michael Meineke, John Moriarty, Chris Murray, Jesus Murua, Phil Mutton, Dave Norton, Anne Noss, Tom O'Donnell, Ros O'Gorman, Brian O'Reilly, Lars Oddvar, Rocco Pendola, Mattias Persson, Marietta Phillips, Scott Phillips, Scott Preece, Leonard Previte, Stu Reid, Bill Rodriguez, Caryn Rose, Mike Sage, Wilco Schepen, Hans-Georg Schmitt, Bev Scott, Familie Slegers, Kris Slinger, Joan Smith, Laurel Smith, Colleen Sonosky, Phil Stanley, Anne Stricherz, Paul Sweeney, Matt Symons, Chris T-T, Don Teplyske, Virginia Tixi, Doreen and Geoffrey Totton, Jim Turano, Samuel Vaughan, Chip Vigne, Daniele Villa, Brian Walter, Jane Wareham, Jos Westenberg, Malcolm Williams, Ant Woodley, Chris Zarecki, and everyone else who helped out this time around.



ON COLLECT ING

By Fred Mills



Hello Leeds!

(Anubis 3CDR)

VENUE: Roundhay Park

CITY: Leeds, England

DATE: July 7, 1985

SOUND QUALITY: 8.5

PERFORMANCE: 10

PACKAGING: 8

"Hallooooo, Leeds!" shouts the Boss with undisguised enthusiasm three songs into the last show of the European *Born in the U.S.A.* tour. At that point Bruce had done the big overseas arenas and stadiums, and setlists were beginning to settle into a slightly predictable routine. That said, maybe it was the finale status of the Leeds concert, or possibly due to the presence of erstwhile E Streeter Little Steven (who turned up onstage at the end to duet with Bruce on "Two Hearts"), but there's a palpable electricity to this 30-song, three-hour show that elevates it well above the usual '85 big-venue fare. All the marks are hit (and then some), with highlights including the acoustic "Johnny 99," the ham-it-up sing-along in "Glory Days," a dynamically dramatic "Downbound Train," warhorse "Rosalita," and a positively over-the-top concert-closer by way of "Rockin' All Over the World."

For Anubis' latest numbered and limited (99 copies) pro-CDR effort, the label unearthed a very clear audience tape which, after presumably some minor tweaking and noise reduction, yielded an outstanding document. For a huge stadium recording, this sounds remarkably upfront with practically nothing in the way of echoey/distant segments or crowd interference to detract from the listening experience. Artwork is uniformly nice, with

two-sided, full-color tray panels and a color four-page booklet. There have been a few other outstanding '85 arena boots in the past, such as Crystal Cat's *Independence Night* (7/4/85, London), but just a few, making this a solid bet for any collector of this particular tour/era.



London Night

(Crystal Cat 3CD)

VENUE: Wembley Arena

CITY: London, England

DATE: October 27, 2002

SOUND QUALITY: 9.5

PERFORMANCE: 9

PACKAGING: 9

Backstreets readers speak, we respond: several of you wrote in to suggest *London Night* is the hands-down best document of the 2002 Euro tour. Damn right—it's astonishingly clean, with both the vocals and the instruments superbly defined (listen to Max's snare drum and Soozie's violin in "You're Missing" for just one obvious example); there's next to no crowd noise (the taper must have had a killer location and a tall mic stand); and whether you're listening to a soft or a loud passage the sound remains consistent with no distortion whatsoever. It borders on professional quality and certainly sets a new standard for Springsteen audience recordings.

Setlist-wise, "Does This Bus Stop at 82nd Street?" is one obvious, unexpected highlight, as is the crowd-requested "Jackson Cage." The "Badlands"/"She's the One"/"Night" three-fer never sounded better. And the pairing of the solo piano version "Incident on 57th Street" with a mostly acoustic (guitars, piano, violin) "The River" really does a number on you emotionally as well. London was the last show of this leg, and the E Streeters absolutely put their all into it.

Crystal Cat's usual full-color artwork is present, of course, and the eight-page booklet includes a

review of the show from London's *Guardian*. One caveat: if you prefer your bootlegs filled to their time limits (and therefore sometimes loaded with bonus tracks on Disc 3), know that each disc here clocks in at just under an hour, with no bonus tracks.



Berlin Night

(Crystal Cat 2CD)

Peace Mission

(QKU 2CD)

VENUE: Velodrom

CITY: Berlin, Germany

DATE: October 20, 2002

SOUND QUALITY: 8

PERFORMANCE: 8

PACKAGING: 9/7

Competing titles for the Berlin show, both taken from what appears to be the same tape (judging from an A-B comparison of crowd comments, etc.), with the presumption being that QKU simply pirated Crystal Cat's discs—although it's worth noting that the latter set was mastered slightly louder.

There is one intriguing anomaly on the CC version, too: while *Peace Mission* ends with some post-"Thunder Road" crowd noise, *Berlin Night* has an additional, uncredited track 12 which is negatively indexed to the tune of 3 minutes and 40 seconds. During that time you hear more post-show crowd noise, plus a slightly distant-sounding recording of Springsteen's acoustic

Continued page 53

the backstreets jukebox

1. Barry White
All-Time Greatest Hits
Mercury (CD)

2. Jesse Malin
The Fine Art of Self Destruction
Artemis (CD)

3. Radiohead
Hail to the Thief
Capitol (CD)

4. The Long Winters
When I Pretend to Fall
Barsuk (CD)

5. Northern State
Dying in Stereo
Startime International (CD)

6. The Realistics
Go Ahead
Catapult (CD-EP)

7. The New Pornographers
Electric Version
Matador (CD)

8. Devon Sproule
Upstate Songs
City Salvage (CD)

9. Jayhawks
Rainy Day Music
Universal (CD)

10. The Polyphonic Spree
Beginning Stages of...
Hollywood (CD)

10
Monster
Discs to Play Today
and Everyday

Arenas, stadiums, clubs, theaters: Bruce has played them all in 2003, and we're only halfway through the year. The variety of venue sizes hasn't diminished tapers' abilities to get recordings of wherever Springsteen decides to hop on stage.

Before moving on to new business, though, let's take care of some old business first: Somerville. A high-quality recording of the first night surfaced a month or so after the February shows, and while it won't rival the best recordings from the *Tom Joad* tour, it does have punch and minimal crowd noise during the songs. Unfortunately, the between-song audience noise can be overpowering at times, but that was a common issue with many tapes from the *Joad* tour as well. While several above-average recordings circulated from the February 19 show, only one recording surfaced from the February 20 show—the sound quality wasn't as good as hoped, but it's more than listenable.

A week or so after the Somerville shows, the real 2003 began in Duluth, GA, and the taping and trading community jumped right back into the thick of things. One of the highlights from the first leg of the 2003 tour (Duluth through Rochester) was the amazingly hot show on March 7 in Atlantic City, from which a great-sounding CDR circulated. This recording went through several remasters, and the final result, dubbed "Ultimate Atlantic City," will be hard to beat should the rumored Crystal Cat release of the show come to pass. While Atlantic City may have been the crown jewel of the first leg, it wasn't the only high-quality recording—the March 6 Richmond show also ranks right up there.

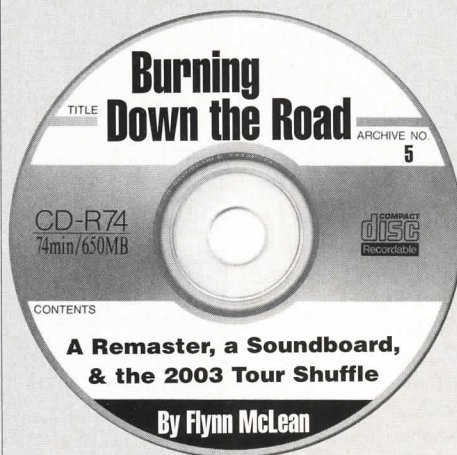
The Down Under leg of the tour kicked off in Melbourne on March 20, just hours after American forces began bombing Iraq. Bruce did not let that go unnoticed, as he opened the show with an acoustic "Born in the U.S.A." followed by an intense "War"; those defining moments of the tour were captured on an outstanding recording that quickly made the rounds. The second night in Brisbane, March 26, also got out relatively quickly, but the sound quality paled in comparison to Melbourne. This leg has also left two big holes in the documentation of the tour, as Sydney and Auckland have yet to circulate. The Sydney show is of particular importance, as power problems provided some very unusual moments, including the first *Rising* tour performance of "Rosalita"—the first time that song had been performed outside of New Jersey in almost 15 years.

Fortunately, for fans of "Rosalita," there is a recording from the April 29 Hope Concert. The Count Basie Theatre is known for its bad acoustics, so while the tape captured the fun and looseness of the show (including Bruce's duets with Gary U.S. Bonds), it won't be making anyone forget *Stockholm Night*.

After the intimacy of the Basie, Bruce went the other way when the tour resumed in Europe, tackling the many challenges of playing stadiums. Such venues—outdoors, mostly

concrete—provide a real challenge for tapers, as the sound can bounce around seemingly endlessly. So, unsurprisingly, no recording has surfaced as of press time that can be considered a must-have. The May 29 Manchester show and the second London show are definitely above average, but one has to hope that Crystal Cat is doing their thing and that a slew of better-sounding releases come our way later this year.

Even though the 2003 shows are the first priority with traders at the moment, we can't



neglect a couple of 2002 tour recordings. The December 2, 2002, show from Atlanta has provided us with the first really good ALD recording of the *Rising* tour. First billed as a soundboard, the recording is too sterile to fit that description. But with surprising clarity and no static, as well as an even instrument mix with Bruce's vocals very prominent, it's definitely the best ALD of the tour (not that it has a lot of competition at this point).

With the 2002 tour over, two compilations documenting the initial barnstorming have circulated via the various online forums. *Mr. S' Tour Highlights Part 1* is a four-disc set covering the tour from the July 30 rehearsal through mid-November, when the long-missing (but now finally circulating) Lexington recording prevented a thorough set. The second comp, simply called *The 2002 Tour*, is a comprehensive seven-disc set covering the tour through December. Making sound quality a high priority, the creator of the set aimed to make the discs stand the test of time and serve as a time capsule, something that a fan could listen to in five years to remember what 2002 was like. It's divided into three parts: the first comprises what could be a dream show, the second contains tour rarities, and the third features solo Bruce and many of the TV appearances from the *Today* show through *Conan*.

Despite the plethora of high quality recordings from the *Rising* tour—and although the European leg has just ended, the *Rising* tour is far from over, with almost three months of U.S. shows still ahead—the recording that received the most attention

recently is ten years old. It's a true soundboard from the May 20, 1993, show in Dublin, Ireland. Circulated under the title *Let's Play That Sun Into the Ground*, this great-sounding recording consists of only the second set and most of the encores, ending just before the last song of the show (continuing the post-1980 trend of partial soundboards). The second set was pretty standard for that part of the tour, but things got very interesting in the encores, as Joe Ely joined Bruce onstage for "Settle for Love," and then Jerry Lee Lewis led Bruce and the band through "Great Balls of Fire" and "Whole Lotta Shakin' Goin' On." Even those who don't like the '92-'93 tour with the "other" band will enjoy this recording.

Another archival release raising eyebrows has been a remaster of the legendary February 5, 1975, Main Point show. An understandable reaction to learning of a remaster of this classic would be to ask why, but Prodigal Son has managed to improve upon an already amazing recording. Most of the tinkering was done to the second half, and the problems that plagued "New York City Sere-nade" are practically non-existent on this new version. Should Bruce ever begin releasing complete shows as part of an archival series, his sound people would have a hard time topping this one.

One aspect of CDR collecting that we've neglected to talk about thus far has been artwork for jewel cases, of which there are two types. The first is artwork of "regular" bootleg releases. Someone with a scanner and an original version of the artwork will scan the covers, convert them to JPEG files, and then upload the files to a web site.

The second kind is the "homemade" cover, some of which really show off the abilities of many fans in the community—the word "homemade" is almost an insult to them. Such artwork exists for every show since the 1999 rehearsal shows in Asbury Park (plus many, many older recordings), and all of them are available on the web. One such fan, Fernando, made a very big name for himself in the online community after creating covers for every show on the 1999-2000 tour, using photos taken at the particular show, as well as ticket stubs and handwritten set lists. He has continued his magic on the current tour, this time providing back covers without track listings, allowing for the different existing disc configurations.

If you don't know where to look, it can be a real pain to find artwork, especially when some sites seem to change web addresses. To that end, there are two sites that attempt to maintain an up-to-date list of artwork URLs. The first is <http://www.geocities.com/parasite57/SpringsteenArtwork.html>, which is updated on a regular basis. The second is <http://www.angelfire.com/art2/jsjoyceartwork/artlinks.html>, which, in addition to a list of links, also provides information on saving and printing the artwork, which is very helpful when you're first starting out. ➡

Continued from page 51

"Countin' on a Miracle" over the P.A. system.

It's a good show overall, although the pace seems to plod somewhat during the middle third, and there aren't any real surprises, setlist-wise. As noted in *Backstreets* #76, Bruce introduced "Born in the U.S.A." as a song for peace—and he does it in very good German. Sound quality, though well above average, isn't perfect and it seems to worsen slightly as the concert progresses, particularly on the vocals, which get tinnier. But it's not a bad recording. In such matters, then, Crystal Cat generally gets the nod anyway due to its more eye-catching packaging (here, an eight-page booklet versus QKU's four-pager).



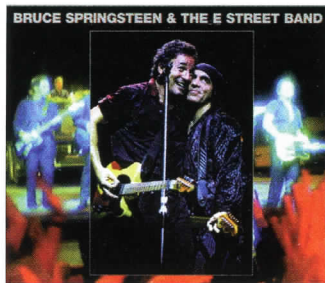
Paris Night (Crystal Cat 3CD)

VENUE: Bercy
CITY: Paris, France
DATE: October 14, 2002
SOUND QUALITY: 9
PERFORMANCE: 9
PACKAGING: 9

This is Crystal Cat's version of the same Paris show reviewed last issue (the pro-CDR *City of Lights*, on the Pieces Of 8 label), with Elliott Murphy guesting on "Born to Run." Considering that *Paris Night* is at least a notch or two better sound-wise, and about a zillion times better in the artwork department, it comes highly recommended. The recording seems "hotter" than *City of Lights*, and both the tray panels and eight-page booklet come kitted out with some particularly nicer-than-usual color photos.

Intriguingly, while the first two discs run about 52 minutes each, Disc 3 is 76:50 and includes three superb-sounding bonus tracks from Philly, 10/6/02: "For You," "Streets of Philadelphia," and "Kitty's Back." All great stuff, particularly the swinging "Kitty." But while I'm personally predis-

posed to bonus tracks, the decision to fill out only one disc, along with using bonus material that has no real relationship to the main program, seems curious.



Stockholm Night (Crystal Cat 3CD)

VENUE: The Globe Arena
CITY: Stockholm, Sweden
DATE: October 24, 2002
SOUND QUALITY: 9
PERFORMANCE: 9
PACKAGING: 9

As you refer to last issue's review of the Stockholm show, note the "Worlds Apart"/"Badlands"/"Gloria" segment in the setlist. Listening to it now, one is struck by how vivid the dynamic emotional flow is, running from despair through defiance and into outright celebration. Has there ever been a cooler song for a group of reformed barhounds like the E Streeters to whip out spontaneously? And it fits so naturally, segueing as it does out of "Badlands" (with the crowd doing the "whoah-oah" chant, of course), that it's a wonder Bruce simply doesn't just make "Gloria" a permanent appendage to "Badlands."

That in itself is sufficient to recommend this set (although the by-request "Incident"/"For You" solo-piano slots up the ante even further), and the show ranks as one of the more spontaneous-feeling, "fun" concerts in recent memory.

The clean sound quality of *Stockholm Night* is outstanding, too, nipping closely at the heels of the drop-dead-gorgeous *London Night*. Very nominal crowd noise, excellent vocal/instrument blend, no particularly nagging midrangey-ness problems—Crystal Cat's resident taper landed a good spot this night.

For the eight-page booklet the label included a heartfelt fan-penned review of the show—nice touch.



The Doubletake Benefit (Organ Grinders Records Inc. 3CDR)

VENUE: Somerville Theatre
CITY: Somerville, MA
DATE: February 19, 2003
SOUND: 8
PERFORMANCE: 9.5
PACKAGING: 4

Well, somebody nailed down the first of the two solo acoustic Somerville shows—see *Backstreets* #76 for the 2/19 and 2/20 setlists and Caryn Rose's insightful commentary—and it's hard to imagine any Bruce fan not digging this. From the freewheeling song intros/explanations and the closing Q&A session (which is presented on Disc 3 as a single 41-minute track) to the actual renditions of tunes you never

expected to hear in such unadorned fashion and the overwhelmingly intimate vibe of the entire event, the *DoubleTake* set is a crucial glimpse into the man, his method and maybe even his muse.

Soundwise, there's not much to complain about, other than the fact that Bruce's spoken segments will require you to turn the volume up on your stereo. His vocals and guitar are crystal-clear, and while you can hear some occasional comments from the crowd in the proximity of the taper, they tend to be brief and unobtrusive. Applause after each song is ecstatic, but folks settle down for the most part when it's time for Bruce to speak or play again. The final song on Disc 3, "This Hard Land," is abruptly faded out after 3:05.

Packaging is, charitably put, nominal: just thick-stock color photocopies for the two tray panels, with inappropriate photos as well. ➡

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#77 - SUMMER 2003

Continued from page 18

reassembled for an inspired Sam Cooke mini-medley: For this event, "A Change is Gonna Come" seemed appropriately matched with "Having a Party."

But in a show filled with highlights, "Seven Nights to Rock" was hands-down the standout performance of the night. Now that Bruce and the E Street Band have apparently incorporated the Moon Mullican composition/Nick Lowe-with-Rockpile-staple into their regular rotation it might seem less novel, but until April 29 the only people who had heard this song performed live by Springsteen were Rumson Country Day School benefactors. One has to wonder if this pumped-up performance combined with an over-the-top crowd response enticed Springsteen, in the middle of a two week break from the *Rising* tour, to bring the song to his band. ("Seven Nights" had its E Street Band debut on May 24 in Paris.)

After the song, with all of the night's performers standing behind him sans instruments, Bandiera took center stage, guitar-in-hand, and thanked everyone there for helping. He then dedicated The Seekers' "I'll Never Find Another You" to his son, saying, "I wish he could be here tonight." Bandiera later told *Backstreets*, "I had never played it before live. It was just so unbelievably, cosmically appropriate for the show and for the cause as far as my son is concerned. It was one of those things that worked without having to think about it. I couldn't have written a better song. It's everything that I feel, coming from my heart, for my son."

The evening's final words came from Springsteen.

"Bobby has saved all our asses so many times over the years." He paused. But really, there was nothing further to say. They embraced and walked offstage arm-in-arm, a knowing and approving crowd still cheering wildly, still on their feet. 🐾

Talking about his son recently Bandiera said, "He needs a lot of assistance just to live his life." But there are a few things that help. Bandiera says Robert Jr. is "a great guitarist. I'm happy to say that's a big part of what keeps him going these days. It's something that's tangible, concrete. It's rehabilitative. He's latched on to something that's going to help him get through the next day, the next week, the next year."

At the time of this writing, Robert Jr. has been accepted into a private facility and is receiving care. Although it's still a difficult road ahead, he is currently responding to treatment. Those interested in donating to the medical care of Robert Bandiera, Jr. can send checks made out to "The Rock and Roll Music Fund," P.O. Box 3243, Sea Bright, NJ 07760. Please indicate that your contribution is for Robert, Jr.

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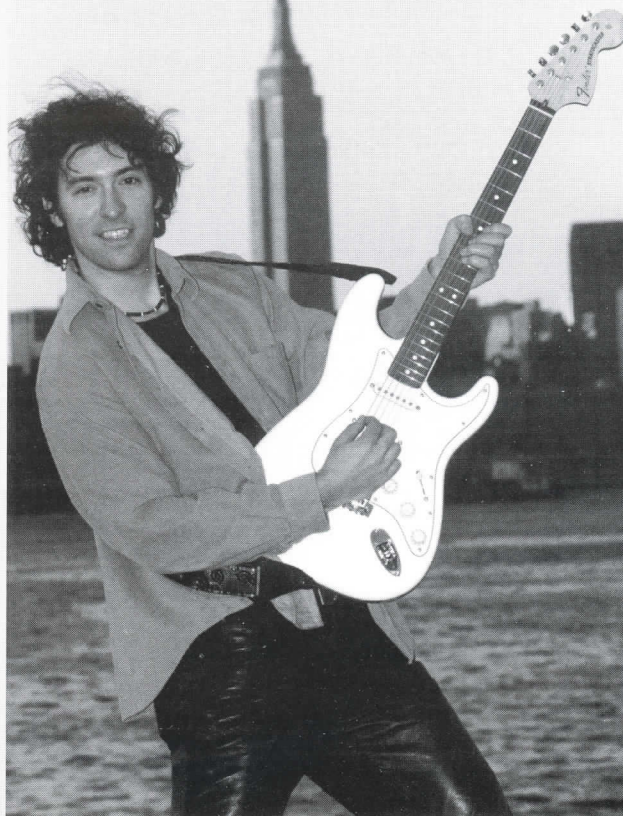
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